

**Re-Reading the Selected Novels of John Dos Passos: A
Foucauldian Analysis**

A Thesis

**Submitted in partial fulfillment of the requirements for the
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By

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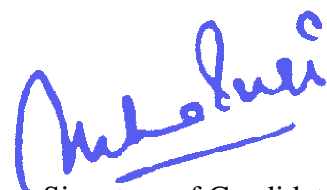
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Introduction

John Dos Passos is a celebrated American novelist who brought about cultural and critical renaissance in America since he launched a crusade against the growing materialism and capitalism in Post-World War I America. The critics hailed Dos Passos as a prophet of social conflict during the Jazz Age and the Depression who championed the cause of the proletariats of the middle-class Americans like John Steinbeck. His novels are indubitably a representation of American life possessing, passion, depth and appreciable artistic power. Robert C. Rosen's *John Dos Passos Politics and the Writer* (1981) throws a flood of light on the ideas, radical vision and the achievements of Dos Passos. Townsend Ludington published the authorized biography: *John Dos Passos: A Twentieth Century Odyssey* (1980) giving an insight into the mind and art, the changing beliefs and the stages of the growth of the novelist in simple and lucid prose. Dos Passos didn't follow his contemporaries such as Hemingway, Scott Fitzgerald, Norman Mailer and Joseph Heller who wrote the war novels and portrayed the war heroes of the upper classes in their novels. Dos Passos believed that the real America lives in the slums of New York and Manhattan; millions of workers begin their tiresome journey in the morning to work in the factories and mills. Rosen appreciates the complexities of the political views and the artistic experiments of the writer. He admirably gave a critical analysis of the historical and political currents of his time and his rational and innovative approach to the problems of the society are quite evident in his novels. Dos Passos had a firm grasp of the intricacies of life and society and all his novels depict what he called "the human condition". His journey from *One Man's Initiation* to *U.S.A.* and to *Manhattan Transfer* is full of convincing political analysis and an expression of his Marxian ideology. His fiction launches a vigorous attack on the oppression and subjugation of the capitalists. Dos Passos expresses his serious concern for the oppressed, exploited and the lower middle-class workers. He created a galaxy of the working-class proletarian heroes in his novels. He has given his own views of history and democracy like Walt Whitman who talked about the welfare of everyman in a true democratic spirit. "He finds hope, but few insights, and his ransacking of the American past at times verges on antiquarianism. . . He never fully

explains just how we learn from history” (Rosen, *John Dos Passos Politics and the Writer* 101). David Riesman’s classic *The Lonely Crowd* emphasizes its links with the critical theory of German psychoanalyst and social critic Erich Fromm. The intellectual and personal relationship between Riesman and Fromm brings into focus Riesman’s adaptation of the insights of European critical theory as well as the strengths of American social science and social criticism. Riesman’s relatively neglected theoretical approach that has much to offer sociology concerned with retaining its links to public debate and empirical evidence. The present thesis entitled “*Re-Reading the Selected Novels of John Dos Passos: A Foucauldian Analysis*” has explored the destructive effects of the growing capitalism in America after the World War I and the loss of individuality of the middle-class Americans working in the factories and mills. This study examines and investigates the novels of Dos Passos relying on the theories of Michel Foucault. Alfred Kazin in his introduction to *Manhattan Transfer* averred that it was an exceptional passion in Dos Passos to expose the oppressive capital system. He launched a battle against the forces that destroyed the individual freedom of the Americans.

The growth of the “alienated artist” is very fascinating. He was born out of wedlock on January 14, 1896, to John Randolph Dos Passos and Miss Lucy Addison Sprigg, a spinster who was forty-seven years of age. His father, son of an immigrant Portuguese shoemaker, was a truly “self-made man.” He was a prominent criminal attorney, and a personal friend of President McKinley. Dos Passos’ first novel, *One Man’s Initiation*-1917 was a total failure as only sixty-three copies were sold in six months. It is a portrayal of the condition of modern man and the institutions which he has created that defeat him. It is at once a protest and a story of destroyed illusions. Martin is more concerned with his own disappointments than with the overall destruction going on about him. *Three Soldiers*, his next novel, was refused by fourteen publishing houses. The novel was not liked by the American readers as Dawson condemned the book for its ‘calculated sordidness’ and ‘blind whirlwind of rage which respects neither the reticence of art nor the restraints of decency’. He claimed Dos Passos must have exaggerated the misuse of military discipline and the disaffection. Dos Passos emerged as the trend setter in America who invented new images and metaphors to articulate his radical vision in his epical trilogy; his *The*

42nd Parallel (1930), his novel *1919* (1932) and *The Big Money* (1936) and U.S.A. created sensation in the America as he was hailed by the critics as a messiah of the middle-class workers. Dos Passos' novel *Manhattan Transfer* (1925) brought him much fame as Paul Elmer More, speaking for the genteel tradition, referred to the book as "an explosion in a cesspool". Dos Passos had captured in "a breathless confusion of isolated moments." Allen Tate praised his 'swift, vigorous, dynamic' prose style. The 'hero' Jimmy Herf of *Manhattan Transfer* is a 'baffled young middle-class idealist' who wants to escape from the evils of American commercialism. In France in 1938, Jean-Paul Sartre regarded Dos Passos as 'the greatest writer of our time' (Sartre 42) and he was not alone in thinking so. Calverton opines that Dos Passos is a "fresh impulse" and "progressive vision". Dos Passos expected his readers to read between the lines and to make the connections between past and present and between individual and society which the characters themselves are unable to make. Edmund Wilson praised Dos Passos for his original style as he had captured the minds and lives of his middle-class workers. His realism in his novels is quite impressive and no wonder the world knows and understands America through the novels of Dos Passos. Wilson further contends that Dos Passos was the first American novelist who understood the pulse of the American working class and used the simple style to depict the miserable condition of the working people. Most critics of Dos Passos opine that all the three novels of the trilogy are closely related in method and in theme. Joseph Warren Beach (1932) observes that the Camera Eye sections of Dos Passos in the novels are "cubist compositions." It is no exaggeration that Dos Passos was greatly influenced by the writings of James Joyce. Joseph Warren Beach opines that the "Biographies" of Dos Passos inserted in the plot of his novels give realistic dimension to the plot. Each "Biography" of Dos Passos narrates the historical importance of the great personalities of America who changed the face of America by their positive and innovative contribution to the American culture and society. This literary device empowers the writer to trace the history of the civilization. Mr. Beach concludes that Dos Passos adopted this stylistic technique to articulate his passion for social realism. However, Harry Hartwick (1934) refers to Dos Passos as an anarchist and repudiated him for his false representation of the society. Dos Passos had full faith in the inherent

'goodness' of man's nature (Hartwick 20). Mr. Hartwick opines that the "Newsreels" lend a "sense of multiplicity" to the structure of the novel. He refers to the "Camera Eye" sections as the other form of "stream-of-consciousness." Dos Passos used the elements of expressionism and Dadaism. C. John McCole published his book *Lucifer at Large* (1937) and observes that the novel gives the contrast "between the lives led by "The Big Money" people and the lives led by the poor" (McCole 188). John McCole further argues that "The Newsreels" and the "Biographies" provide the time setting and atmosphere of the novels. In the Newsreels the outlook of Dos Passos is deterministic. Dos Passos is exposing and ridiculing the industrial and economic set up American society in the trilogy. John McCole examined and investigated the themes of pessimism, defeatism and despair in the novels of Dos Passos. The Narratives and the Biographies are compared to a picture and its frame. Percy H. Boynton in *America in Contemporary Fiction* (1940) avers that his "characters breath ozone instead of carbon dioxide" (Boynton 195). His command of good prose is beyond debate. Boynton has explored the stylistic techniques of Dos Passos. Boynton finds that Dos Passos has no social program, that he is "disturbed by the entire machine age" (196). The novel does not end in victory or in the projection of an ideal solution for the social problems. Alfred Kazin (1942) in his book *On Native Grounds* observes that Dos Passos' trilogy is about pessimism and defeat. From the first the story of Fenian McCreary to the last character Veg, all the characters are defeated people, dispossessed of the spirit and their defeat is brought about by the forces of capitalism. Kazin terms the technique of *U.S.A.* brilliant and original. *U.S.A.* is regarded as the blending of history, biography and fictional narrative. Each narrative begins with the characteristic speech of its central figure. Maxwell Geismar published his book *Writer in Crisis: The American Novel between the Wars (1925 – 1940)* discovers in *U.S.A.* the record of the dissolution of a social order, and a call for a social revolution. Dos Passos had turned Marxist in the early years of his writing career. He wrote *U.S.A.*, but soon he got disgusted with the false philosophy of Marxism and became critical of Marxian ideology after his Spanish experience. However, in all his novels he contributed a lot in bringing awareness in the neglected middle classes lost in the "abyss of darkness" (Passos 120). Geismar finds each novel of Dos Passos packed with the images of social

revolution and transformation. He refers to “the special devices that structure his trilogy helping the writer to give a critique of the capitalist society of America; his focus in each of his novel is to give an analysis of the sociological climate of a culture” (Geismar 140). W. M. Frohock highly praised “motion picture techniques” used by Dos Passos in his book *The Novels of Violence in America* (1950). Herbert M. McLuhan (1951) in his book *Fifty Years of the American Novel* opines that Dos Passos was greatly influenced by the writings of Flaubert, Stendhal, Dickens, and Walt Whitman and he evolved a new style to depict the middle-class consciousness in his novels. Dos Passos was seriously concerned to bring the panoramic effects in his novels since he wanted to achieve the “artistic possibilities of discontinuity.” Dos Passos found that the identity of an individual is crushed in a savage “bureaucratic order prevalent in America” (Passos 152). Dos Passos’ chief concern is found to be in “the defeat of individualism in the modern world” observes Frederick J. Hoffman in his book *The Modern Novel in America* (1951). The Camera Eye technique gives a detached commentary of the social problems in his novels. Hoffman observes that Dos Passos doesn’t give any concrete solution of the social problems but he simply highlights the miserable conditions of the workers exploited by the capitalist system. The novel is a documentation of “the materialistic obsession of modern America” (Hoffman 164). Blanche Gelfant in her book, *The American City Novel* (1954) observes that the characters of John Dos Passos are created with a multiple consciousness; all his novels are a documentation of the social tragedy of the twentieth-century America (Gelfant 174). Dos Passos read Thorstein Veblen when he was at Harvard and got impacted by his ideas about the capitalist society. He read Marx only in fragments in later years. Marx was an optimist. Veblen was bitter and pessimistic. A great many of Dos Passos’ characters are fictional counterparts of Veblen’s “captains of industry”, “captains of business”, “engineers” and others. The treatment given to the subjects of Dos Passos’ capsule biographies is the same as if Veblen had been doing the judging. Veblen’s venom is directed against the parasites of society, the oppressors of the people. Dos Passos echoes this feeling and he is as much against the users of uncaring power in *Midcentury* as he is in U.S.A. Veblen’s heroes are Dos Passos’ heroes; his villains are Dos Passos’ villains. Veblen searched for and failed to find an ideal society based on freedom and equality.

Research Gap

In all the critical books and journals there may be stray references but no full length and comprehensive study is available on the topic “*Re-Reading the Selected Novels of John Dos Passos: A Foucauldian Analysis*”. This study will fill the literary gap as all the major texts of Dos Passos are examined and investigated applying the theories of power structure of Michel Foucault.

Methodological Outline

In this study the main focus is on the analysis of all the major novels of Dos Passos to achieve the objectives. The thesis will comprise of introduction followed by six chapters. This study is a qualitative research. The 8th edition of M.L.A. sheet is followed to investigate all the socio-economic and political issues. The primary texts of Michel Foucault and Dos Passos are studied and the data has been collected from American Research Centre Hyderabad. The data has been analyzed and the theories of Michel Foucault are applied to examine the class struggle of the proletariat and the bourgeoisie depicted in the novels of Dos Passos. The general conclusion of this study will consist of a systematic and credible observations developed all through the thesis.

Chapterization

Introduction

- 1) Brief Candle.
- 2) Identitarian Trauma in *One Man's Initiation* and *Three Soldiers*.
- 3) Power and Knowledge in *Manhattan Transfer* and *The 42nd Parallel*.
- 4) Deterministic Economy of Power in *1919* and *Big Money*.
- 5) Power and Resistance in *Adventures of a Young Man* and *Midcentury*.

Conclusion

Bibliography

Neha Puri

Chapter I

Brief Candle

John Roderigo Dos Passos (1896-1970) was a prominent socialist and radical thinker of America who followed the socialistic vision of Jack London. He found that the life of the proletariat is hellish in the capitalistic America and the Marxist ideology can prove a panacea for the welfare of the working classes. He was a prolific writer; he wrote more than forty books; delivered many lectures and wrote political tracts, histories and biographies. But he earned name and fame for his documentary-style fiction. The history of the critical response shows that Dos Passos chronicled the spirit of discontentment of the age in which he confronted the forces of capitalism. Joseph Epstein observes thus:

What is crucial to the judgment of political novels is not only the extent to which a novelist's politics are intrinsic to his work, but the extent to which in his work he is incapable of transcending them—for to that extent, if one does not share these politics, one is scarcely likely to bear to read the work. (Epstein 63).

The reviewers and critics of Dos Passos had tough time with him since it was not simple to read and evaluate the works of Passos. His Joycean Camera eye sections baffled many reviewers as it demanded the patience and understanding of readers. His work was reviewed in all the major literary periodicals in America and abroad by the best critics of his time: Edmund Wilson and D.H. Lawrence in the twenties; Malcolm Cowley, Lionel Trilling, Bernard De Voto, V.S. Pritchett, and Jean-Paul Sartre in the thirties; Granville Hicks and Alfred Kazin in the forties. He belonged to the “lost generation” of writers of the 1920's. The term “lost generation” was first used by Gertrude Stein and Ernest Hemingway made the term popular declaring that the writers who served in the World War I. They were disillusioned into the world in general and unwilling to move into a settled life. Like Hemingway, Dos Passos had also served in the war and became popular as a social activist and a radical critic of the American capitalist society. Dos Passos unlike Hemingway took keen interest in depicting the oppressive policies of the bourgeoisie. Dos Passos was appalled with the working of the institutions of America since they promoted

exploitation and oppression. The revolutionary vision of Dos Passos is not casual but the result of a serious thought and is the outcome of a staunch commitment for the welfare of the common labor class.

He became an international celebrity as a social activist and a radical critic of the contemporary American capitalist society. In all his major novels; Dos Passos exposed and ridiculed the oppressive policies of the bourgeoisie who exploited and subjugated the young Americans. It is argued that Dos Passos was not a committed party worker and he never adhered to any party ideology. He wrote about the trapped nature of the working-class people with a mission to restore their freedom. Dos Passos launched a struggle against institutions and political systems that crush individual liberty.

The emergence of capitalism was a revolutionary step in the culture of America. Millions of workers were employed by the owners of the factories and mills. In California, the massive growth of industrialization eventually led to the growth of capitalism. According to Marx, surplus value of the capitalist class leads to profit and economic change. The class struggles between the proletariat and the bourgeoisie is at the centre of the novel. The various guilds of the workers and the capitalists assume dangerous form as the proletariat openly clashed with the bourgeoisie. The workers united against capitalists in economic matters, predominantly those which concern wages. Class struggle then becomes the motive force of human history that finally conducts social revolution. Marx (1867) observes thus: "From forms of development of the productive forces these relations turn into fetters. Then begins the epoch of social revolution" (20). Marx contended that art has a social role to play in the society and it is applied to spread proletarian ideology. This inspired Steinbeck to write his novel as the means of struggle. In explaining Marxist theory, Tyson (2006) conveys:

For Marxism, getting and keeping economic power is the motive behind all social and political activities, including education, philosophy, religion, government, the arts, science, technology, the media, and so on. Thus, economics is the base on which the superstructure of social/political/ideological realities is built. (Tyson, *Critical Theory Today* 53-54)

The growing capitalism led to the growth of greed; profit hunting and accumulation of wealth. For the first time in the history of America the ideas and philosophy of Karl Marx became popular and the workers took keen interest in the Marxian ideology to fight with the forces of capitalism and the oppressive power structure. No wonder, the workers joined hands together and the culture of unionism spread rapidly with the growth of proletariat consciousness. Dos Passos believes that the post-war America is divided into two nations; one of rich business tycoons and the other of have-not and the powerless. In this study, the researcher has taken a new perspective of proletariat consciousness of Dos Passos. Michel Foucault in his book *Power/ Knowledge* (1977) propounds the theory of power structure that rules and governs the works and conducts of the individuals in the society in repressing way.

At the outset it is stated that Dos Passos lived much earlier than Foucault; but the intensive reading of the novels of Dos Passos reveal that his socialistic vision is according to the theories of power structure of Foucault. In this study, Michael Foucault's theory of power structure is relied to investigate the socialistic vision of Dos Passos. The socialistic stance of Dos Passos has been massively researched but there is no comprehensive study based on the theories of power structure of Foucault. In this study entitled "*Re-Reading the Selected Novels of John Dos Passos: A Foucauldian Analysis*" the main focus is on the reinterpretation of the ideas of Dos Passos through the insights of Michel Foucault. He became a Professor of History. He delivered many lectures and gave many interviews expressing his idea and philosophical thoughts on discipline, power, governance and sovereignty of the state which oppresses the individuals. His political and philosophical ideas were very unconventional and often controversial but changed the traditions in criticism, philosophy, history and sociology. Foucault stimulated the thinkers to follow a fresh perspective in discourse analysis as he raises many questions regarding the exploration of truth and reason.

Foucault was born in Poitiers, France, in 1926 and died in 1984. He began his academic career as a philosopher, studying with Jean Hippolyte at the Lycée Henri IV and Althusser at the Ecole Normale Supérieure. Becoming intolerant of the abstractness of this discipline and its naive truth claims, Foucault turned to

psychology and psychopathology as alternative forms of study and observed psychiatric practice in French mental hospitals during the early 1950s. These studies led to his first two books on the theme of mental illness and began his lifelong preoccupation with the relationship between knowledge and power. For a time, he was a member of the Communist Party, but could not accept the straitjacket of orthodoxy and broke with them in 1951, holding ambiguous feelings about Marxism throughout his life. Foucault taught in French departments in Sweden, Poland, and Germany during the 1950s and returned to France in 1960 in order to complete his *doctorat d'état* in the history of science under Georges Canguilhem. After the May 1968 protests, Foucault became chairman of Department of Philosophy at Vincennes.

Foucault's work provides an innovative and comprehensive critique of modernity. Whereas for many theorist modernity encompasses a large, undifferentiated historical epoch that dates from the Renaissance to the present moment, Foucault distinguishes between two post-Renaissance eras: the classical era (1660-1800) and the modern era (1800-1950). Foucault (1977) dismisses the Enlightenment ideology of historical progress: "Humanity does not gradually progress from combat to combat until it arrives at universal reciprocity, where the rule of law finally replaces warfare; humanity installs each of its violence in a system of rules and thus proceeds from domination to domination" (Foucault 151). Foucault believes that the "modern era is a kind of progress - in the dissemination and refinement of techniques of domination. On this point, his initial position is similar to that of Adorno, (1973) who spoke of the continuity of disaster 'leading from the slingshot to the megaton bomb' (Adorno 320).

Like Horkheimer and Adorno (1972), Foucault therefore believes that modern rationality is a coercive force, but where they focused on the colonization of nature, and the subsequent repression of social and psychic existence, Foucault concentrates on the domination of the individual through social institutions, discourses, and practices. Foucault valorises 'the amazing efficacy of discontinuous, particular and local criticism' as compared to the 'inhibiting effect of global, *totalitarian theories*' at both the theoretical and political level. While he

acknowledges that global theories such as Marxism and psychoanalysis have provided “useful tools for local research” (Foucault 81). In this study all the major novels of Dos Passos are examined and investigated relying on the theories of Michel Foucault who proposed the theories of power structure in his seminal works such as *Madness and Civilization* (1961), *The Birth of the Clinic* (1963), *The Order of Things* (1966), *Of Other Spaces* (1967), *The Archeology of Knowledge* (1969), *Discipline and Punish*, (1975), *History of Sexuality* (1976) and *The Subject and Power* (1982). He took up the issue of power structure in his writings and observed: “We lacked an adequate understanding of power as something other than a reflection of economic structures. Two alternatives were available; one that equates mechanism of power with repression, another that locates the basis of the relationship of power in the hostile engagement of forces” (Foucault, *Ethics: Subjectivity and Truth*, introduction xv). Foucault observed thus in his *The Subject and Power*:

I would like to suggest another way to go further towards a new economy of power relations, a way which is more empirical, more directly related to our present situation, and which implies more relations between theory and practice. (Foucault 28)

Foucault believes that the power is used to control, oppress and constrain others. He has investigated in his works the repression of the powerless. This thesis attempts to add a new perspective demonstrating that Dos Passos is a radical novelist whose chief concern is to raise the pains and problems of the working-class Americans. The famous novels of Dos Passos: *One Man's Initiation* (1917), *The Three Soldiers* (1920), *Manhattan Transfer* (1925) *The 42nd Parallel* (1930), *1919* (1932), and *The Big Money* (1936) (*U.S. A. - The Trilogy*); *Adventures of a Young Man* (1939) and *Midcentury* (1961) created sensation in the America as he was praised by the critics as a ‘messiah’ of the middle-class workers. The critics of past and the present have analyzed novels of Dos Passos applying the Marxian theories of base and superstructure and the class struggle. They took Marxian ideology as a model and explored the main issues discussed in the novels of Dos Passos. But in this study the numerous issues, political social and economic are discussed and all

the socio-economic forces are traced that led to the evolution of radical vision of Dos Passos. The application of the power structure theories of Foucault is a new area of research and would add new vistas of knowledge in understanding the class antagonism between the proletariat and the bourgeois depicted in the novels of Dos Passos.

In his various lecture and books and in interviews Foucault has discussed in detail the loss of identity of the workers and the individuality because of the oppressive operation of the power structure in societies. Sara Mills in her book *Michel Foucault* (2003) gives an exhaustive analysis of the ideas and theories of Foucault describing his concern for the power structure. David Macey also published the book *Michel Foucault* (2004) highlighting the modern relevance of the ideas and theories of Foucault in the context of the modern industrial economy. Needless to say, the Foucault (1926-1984) continues to be the prominent figure in critical theory. He has investigated power, knowledge and discourse and the oppression of the individuals by the capitalistic forces. Foucault's famous books such as *Madness and Civilization* (1961) and *Discipline and Punish* (1975) are landmarks giving an insight into the social and historical forces. Foucault has given very valuable ideas about the pervasive vogue of capitalistic culture in the industrial countries like America. Foucault has analyzed social forces assuming that the ownership of property and the accumulation of capital are his main concern. Louis Althusser is a renowned Marxist who analyzed the concepts of base and superstructure of Marx and also analyzed the forms of behavior in everyday life of the workers and their attitude to the work culture. Foucault extended this type of enquiry to the human sciences and investigated the tools and methods that govern and condition the behavior of the working-class people. The perspective of Foucault is unmarked; practical and in harmony with the modern changes of society and economic conditions. His ideas are radical about politics, values and forms of behavior. Foucault joined the French Communist in 1950 but soon was dissatisfied with the oppressive policies of the party and left the party and turned a violent anti-communist. Indeed, what Foucault "argues for liberation of Marx in relation to party dogma which has constrained it" (Mills 45). It is pertinent to note that Foucault was

greatly influenced by the Marxist analysis of power relations and the role of the institutions to exploit the working classes. But in all his writings there is a strong reaction against the oppressive policies and dogmas of Marxian ideology. Michel Foucault in his essay *The Subject and Power* (1982) propounds the theory of power structure that rules and governs the works and conducts of the individuals in the society in repressing way. Foucault observes thus:

Power consists in taking the forms of resistance against different forms of power as a starting point. To use another metaphor, it consists in using this resistance as a chemical catalyst so as to bring to light power relations, locate their position, find out their point of application and the methods (Foucault 320).

Foucault's main focus in his writings is the freedom of the individual. Foucault believes that loss of freedom is perilous for the development of the individual and his personality. He traced the history of the institutions since antiquity denying the liberty to the individuals. In his essay on *The Subject and Power* (1982) Foucault asserts thus:

They are struggles that question the status of the individual. On the one hand, they assert the right to be different and underline everything that makes individuals truly individual (Foucault 4).

Foucault continued his arguments against the power structure of the oppressive institutions. Human beings had been fighting against submission, oppression and subjugation since antiquity. The French Revolution of 1789 and the great October Revolution of 1918 were the outcome of the resistance of the people. Michel Foucault asserts in *Of Other Spaces* (1967) that "the idea of normality revolves around the very idea of abnormality" (Foucault 42). In order to illustrate a normal being it is essential to demonstrate abnormal conduct. Similarly, it became indispensable for the whites to display the savagery and the commotion in this part of the world so as to divulge their honorable position. Michel Foucault (1991) observes thus: "power is everywhere, diffused and embodied in discourse, knowledge and regimes of truth" (Foucault, *Subject and Power* 181).

Michel Foucault is a philosopher and historian who propounded new theory about power relations bringing improvement in the ideology of Gramsci's concept of hegemony. He believed that absolute power corrupts a man absolutely. Foucault contends that power means "repression of the powerless by the powerful." Foucault argues that power must be viewed as "something which circulates, or as something which only functions in the form of a chain . . . individuals are the vehicles of power, not its points of application" (Foucault, *Discipline and Punish* 227). He contends thus: "The exercise of power is not simply a relationship between partners, individual or collective; it is a way in which certain actions modify others. Which is to say, of course, that something called Power, with or without a capital letter, which is assumed to exist universally in a concentrated or diffused form, does not exist" (Foucault, *The Subject and Power* 219). Foucault asserts that "Power is everywhere" and "comes from everywhere so in this sense is neither an agency nor a structure" (63). Indeed, Foucault has argued that power has negative effects on the individuals. Power "excludes", it "represses", it "censors", it "abstracts", it "masks" and it "conceals" (189).

Foucault is seriously concerned about the different phases of power structure that dehumanizes human beings. He read the books on history and came to the conclusion that historical forces bring drastic changes in man and institutions. He observed in *The Subject and Power* (1982) thus: "I would like to suggest that power crushes the liberty of the people and people who control power destroy the institutions that foster truth" (Foucault 189). He is seriously concerned about the "different phases of power structure that dehumanizes another way to go further towards a new economy of power relations, a way which is more empirical, more directly related to our present situation and which implies more relations between theory and practice" (220). Power can be misused to control and oppress the people. The institutions use the power structure to oppress and bulldoze the individuality of the people. Power is dynamic and absolute and the people who have power become despotic exercise influence in the social and political institutions. The magnitude of power of an individual or group is correlated to how many diverse kinds of resources they can access and control. In this study all the major novels of Dos Passos are investigated relying on the theories of Foucault.

Michel Foucault is the pioneer social and political critic who gave his revolutionary ideas about the relationship between the oppressor and the oppressed. He investigated in detail the operation of power in the modern societies; analyzed the role of power investigating the various phases of human history. He came to the conclusion that science antiquity power structure has been a powerful weapon with the rulers and the leaders to control; regulate and to oppress the subjects. The analysis of power structure of Foucault is based on scientific analysis and on the investigation of human behavior. The ideas of Foucault are based on scientific enquiry and his study of relationship between the workers and the employers is universal.

Foucault explored the various phases of history and came to the conclusion that power structure in each society is pervasive and is the main cause of the loss of individuality. Rousseau also observed that “Man is born free but he is everywhere in chains” and this ideal became the main cause of French Revolution of 1889 in France.

The writings of Foucault have greatly influenced the modern social and political thoughts because his analysis of power structure is based on scientific and rational observations. He has analyzed power through discourses, practices and techniques. Foucault is of the firm opinion that in each society the power structure operates, as he studied multifarious events and processes that shape the mind and thinking of the individuals. Foucault investigated the nature of “knowledge” and its relation with the power. Foucauldian analysis leads to the question “who holds the knowledge who has the power.” The radical mission of Foucault (1978) directed against the established institutions generated great interest in the cultural critics. He commented thus:

May be philosophy can still play a role on the side of counter-power, on condition that it gives itself the task of analyzing, elucidating and making visible, and thereby intensifying the struggles that take place around power (Foucault, *History of Sexuality, vol: 1* 540).

Foucault uses the historical episodes to investigate the different modes of power. He wrote *Archeology and Genealogy* to analyze the operations of the institutions wielding power.

Foucault gave the theory of discourse analysis; a method providing the systematic investigation of the texts. In his famous *Archeology of Knowledge*, Foucault gave the guidelines for the discourse analysis. This approach is helpful to understand how society is shaped by language, which in turn reflects power relationships. The purpose of a discourse analysis is to bring new knowledge for the betterment of society. Foucault is of the view that any discourse on power must enlighten the society about the real power relations between the individuals and the owner of the powers. Foucault laid down new principles of discourse analysis for the better understanding of the issues and the social relations operating in a society. Foucault argues that while doing the discourse analysis the psychological, cultural and political issues should also be considered.

Foucault explores all the aspects of power; its origin, its force and its operation in the society. He contends that the origin of the individual is inseparable from the power/knowledge relations. Foucault identifies the phase that the body develops the object of power at the same time it becomes the piece of great scientific and philosophic attention. The body befits the primary locus of power and knowledge. Power is directed as the non-corporeal soul. Foucault states that “In becoming the target for new mechanisms of power, the body is offered up to new forms of knowledge” (Foucault, *Discipline and Punish* 155).

Foucault took up inspiration from Jeremy Bentham and propounded the social theory of “panopticon” in his book *Discipline and Punish*. The “panopticon” refers to an experimental laboratory of power in which behavior could be modified. Foucault observed that the panopticon is a symbol of the disciplinary society of surveillance. The panoptic design is very helpful in bringing discipline in individuals and restoring order in prisoners and school children.

The power and resistance are the key terms discussed in the works of Foucault. He argues that where there is power, there is resistance. Foucault investigated the history of mankind. He coined a new term “power and knowledge”

and emphasized that power relations led to knowledge production. Power engenders resistance and he give the example of Russian Revolution of 1918 when the proletariats raised revolution against the capitalists and threw them out of power. Dos Passos has took up the theme of resistance in his novels depicting the emergence of the strike culture in the American society. In this study it is established how power oppresses the workers and power generates knowledge. Dos Passos' *U.S.A.* is an example of the epic journey of the twelve characters who gain knowledge being oppressed by the power structure.

The other important key term of Foucault is "resistance". Power destroys the liberty of the people and deprivation of liberty is the main form of punishment. Liberty is the one thing that is equal to everyone. The history of the French Revolution of 1789 is an example of the rise of resistance and the discourses written on the theme of liberty and resistance. Foucault observes that penalties hurt the poor more than the rich, but taking away freedom caused the same level of discomfort to all.

Dos Passos started writing at a critical phase of American history when the American society was fast changing with the growth of science and technology and the emergence of rapid industrialization. He was a real witness of the growth of money culture and the disintegration of the American Dream. The rich business tycoons of America who controlled the means of production had become greedy and wanted to amass dollars in their pockets overnight, scrapping all human values and exploiting the poor labor force. After the World War 1 there was a tremendous change in the life and culture of the Americans. A new age began with new hopes and desires as a progressive era began with the rise of heavy industry. A new national pride enthroned the heads of America through science and technology. Dos Passos realized in early period of his writing that there existed two Americas; one living in big cities like New York, Manhattan, Chicago, Los Angeles and San Francisco. The other America lived in the small villages and towns populated by the poor and middle-class workers living in slums and struggling to survive.

Dos Passos decided not to celebrate the romantic glories of World War but to champion the cause of the working-class Americans who were subjected to all forms

of oppression and exploitation. They were treated like slaves and were made to struggle with the death and diseases as they had to work in unhygienic environment. For example, in his epic novel *U.S.A.*, Dos Passos depicted the economic and social institutions or “machines” which rapidly grew in America between the end of the civil war and the turn of the century. He raised the cry of the poor workers rejecting the heroic ideals of Ernest Hemingway. Dos Passos dramatized the emergence of an antagonistic force out to suppress individual liberty. Dos Passos’ radical vision is shaped by a concern for the individual worker and is disinterested in any political ideology. He distrusted institutions and power structures since he realized that they victimize and exploit the individuals crushing their individuality. Dos Passos is seriously concerned with the growing mechanization of society. His radical vision is for the betterment of an individual worker helping him to escape the oppressive political machine.

John Dos Passos was a prolific writer who wrote more than a dozen novels documenting the miserable conditions of the working-class people and his approach is realistic and socialistic. In his epic novel *U.S.A.*, Dos Passos creates twelve major characters belonging to different sections of society of the middle-class society. Each character of the novel struggles to find his way in the mercantile society of America. They span every part of America from the East to West Coast, Texas to Hollywood, Jewish to anarchist. They are educated; some of them are radical soldiers and business men. Each character seeks a certain life for himself but will either be doomed or fade into the shadows. Dos Passos has written the trilogy with deep insight into the psyche of American people. He used his poetic talent to examine and investigate the American people and the ideas that had transformed the nation for thirty years. Each character in the novel is confronted with the problem to define himself in the context of growing America as a super power. Dos Passos writes about a society that questions the development of self and identity.

Dos Passos’ radical ideology is depicted in all his novels. It is argued that Dos Passos was not a committed party and he never adhered to any party ideology because he realized that his commitment to a single party would ruin the aesthetic sense of his art. Dos Passos wrote about the trapped nature of the working-class

people with a mission to restore their freedom. He launched a struggle against institutions and political systems that crush individual liberty. Dos Passos' radical vision is shaped by a concern for the individual worker and is disinterested in any political ideology. He distrusted institutions and power structures since he realized that they victimize and exploit the individuals crushing their individuality. He is seriously concerned with the growing mechanization of society.

Granville Hicks and Richard Chase observe that the real talent and artistic potential of Dos Passos is revealed in his epic novel *U.S.A.* The American epic was written to dramatize the human consciousness. Andrew Hook (1974) observes that *U.S.A.* of Dos Passos "charts the movement of history in American society in the early decades of this century with incomparable power; the ideals and illusions, the violence, hatreds and brutalities, the ambitions and failures of a whole society are all depicted as they are swept along by the vicious forces of history" (Hook 10). In the early years of his writings Dos Passos expressed his admiration of the communist party but in the later writings he departed from the communism because of the political development in Spain.

In his novel *The Adventures of a Young Man*, Dos Passos broke with the ideologies of Marx and depicted twelve characters struggling for survival and identity. Most of them are the victims of the cruel oppressive capitalist system. Dos Passos gives an insight to the American labor force in lyrical language and the trilogy got favorable reviews in *The New Yorker* and in *The Time*. For Foucault, the individuality of a man has sterling value but the power structure destroyed the development of self and identity. In *Manhattan Transfer*, Congo Jake is a philosophical anarchist, who says: "It's the same all over the world, the police beating us up, rich people cheating us out of their starvation wages, and who's fault? . . . Your fault, or my fault" (Passos, *Manhattan Transfer* 37). Dos Passos wrote *The Big Money* to dramatize the lust of the people for money and power. The plot of the novel depicts Dos Passos' political sympathies for the oppressed workers. Dos Passos is not a political novelist and the *U.S.A.* trilogy articulates the idealistic radical vision of the novelist who depicted all the social and political changes of his time. Dos Passos explored the process of dehumanization of the working class

trapped in the machine culture. *Midcentury* attracted the notice of the leading reviewers and the critics who expressed their divergent views on the cosmic vision of Dos Passos. Charles W. Bernardin avers that Dos Passos' *The 42nd Parallel* exhibits new stylistic techniques of the novelist. Dos Passos used the images of machine and money culture in the plot of the novel "to symbolize the age of speed and of the machine." Calverton (1932) declares Dos Passos as the chronicler of the growing left-wing movements. He alleged that Dos Passos followed the band of the communists and had moved toward the left ideology. Calverton contended that Dos Passos had evolved a political principle to save the labor force of America from the clutches of the destructive capitalist forces. The main approach of Dos Passos is of confrontation and commitment; he criticizes the inhuman capitalist society that demolishes the individuality and imposes conformity. Foucault (1980) believed that Marxian ideology disapproves the exploitative tendencies of the capitalists. He commented on the role of Marxian ideology thus "Marxism exists in nineteenth century thought as a fish exists in water, that is, it ceases to breathe anywhere else" (Foucault, *Power/ Knowledge* 274).

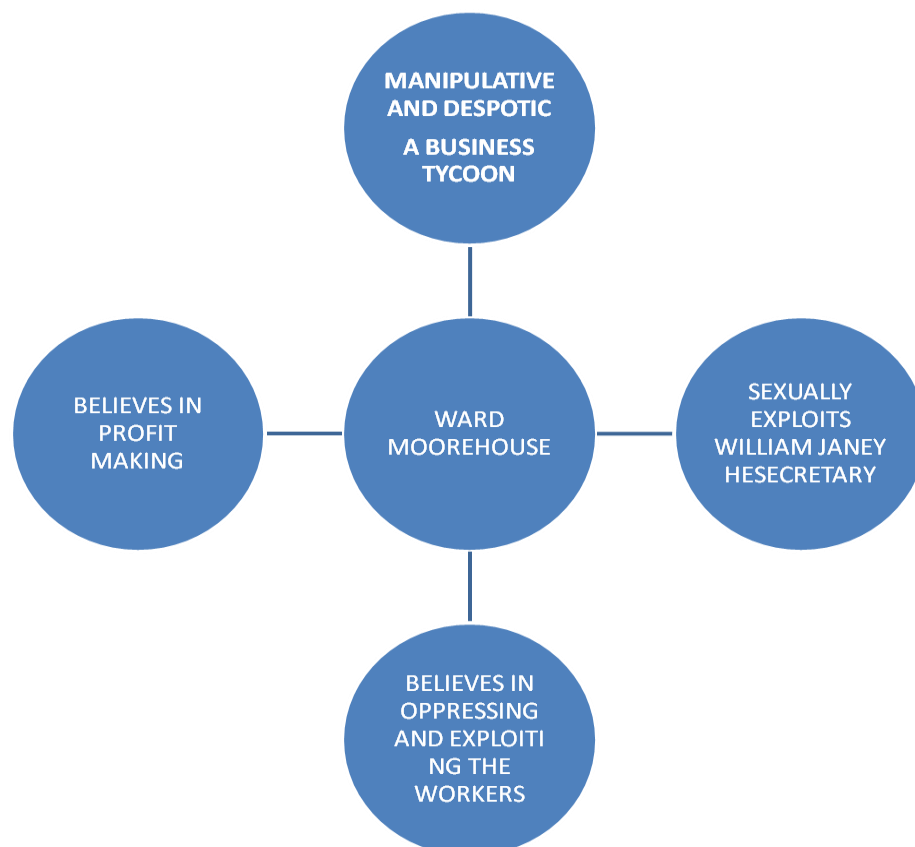
In *Manhattan Transfer* (1925) Mac is the most pivotal character in the novel representing the struggles of the young Americans. He is ablaze with an ambition to bring social transformation in the society. Dos Passos follows the principles and philosophical ideas of Foucault to expose the oppressive and inhuman tendencies of the capitalists. Blanche in her book, *The American City Novel* observes that *Manhattan Transfer* of Dos Passos visualizes the burning vision of modern decadence in true words. Foucault called himself as a "disguised Marxist" but Walzer called him "a political activist; committed to infantile leftism" (Walzer 51). Dos Passos used his creative art to document the role of an individual in growing mercantile society and his eventual dehumanization. His characters become a cog of the machine and lose their selves in the industrial set-up. Foucault believes that human beings are not "universal operator of all transformations" (Foucault, *Discipline and Punish* 70). The plot of his *U.S.A.* is about the working-class workers who become of the oppressive rules and regulations of the rich bankers and merchants. Paul Patton in his book *Taylor and Foucault on Power and Freedom*

(1989) comments thus “One can no longer accept the conquest of power as the aim of political struggle; it is rather a question of the transformation of the economy of power itself” (Patton 143).

In his novel *Manhattan Transfer*, Dos Passos represents the lower Middle classes of America who join the business and industrial installations for survival. They migrate to big cities such as New York and Chicago in search of employment. Joe Harland comes from a well-off family and was in the past a hugely successful businessman. He was called the “Wizard of Wall Street” (Passos, *Manhattan Transfer* 124) and made a great deal of money. Mrs. Gelfant observes that in *Manhattan Transfer* each character is disorganized; depressed and disoriented as they are the victims of the power structure of the capitalist society. Vince McHugh gives a critical analysis of the characters of Dos Passos in his book *Writer of Our Years* (1950) stating that each of the characters of Dos Passos is a part of “our own lives” (McHugh 82). It is fascinating to note that each character is real and indicative of social malaise of American society. Mr. McHugh observes that Dos Passos’ characters are stressed as they confront the destructive forces of capitalism; the loss of jobs is a common phenomenon and often the salaries of the labor force are in arrears. The workers lead a desperate life since they don’t have security of life and jobs. Their family is always disturbed because of the tensions generated by the work places. Each story is broken and fragmented symbolizing his broken self. They appear as shallows; not men of action but the victims of deterministic forces. In *U.S.A.* Dos Passos has depicted the collapse of community life and broken relationship. Each character feels the loss of personal life as he lives in a hostile environment and with the rise of industrialization the traditional patterns of family life are broken down.

In most of his novels Dos Passos dramatizes the breaking of family ties symbolizing the tensions existing in each family. Most of the characters in *U.S.A.* suffer from one disease or the other. Their parents are either dead or crippled; the father of J. Ward Moorehouse becomes an invalid and the mother of Eleanor Stoddard dies. Dos Passos has depicted the miserable condition of the labor class of America who are suffering from the problems of family ties. Each character is

suffering from one problem or the other. The mother of Margo Dowling dies during her birth. Her father deserted her and started living with another woman. There are twelve important characters in the trilogy but only Ben enjoys the “normal” home environment. Foucault observes that “the space of the body is the irreducible element in our social scheme of things, for it is upon that space that the forces of repression, socialization, disciplining and punishing are inflicted” (Foucault, *Discipline and Punish* 313). Consider for example the character of J. Ward Moorehouse of the novel *The 42nd Parallel*. He is a man of supreme skill and has a masterful command of rhetoric which he uses for his success. Clark sees him as “involved in creating illusions, in affecting public opinion” (Clark 143). Pizer has also investigated the success culture of Moorehouse and regards him as “a living paragon of the American myth of success, in that he embodies not only the essential beliefs but also its power to control and to blind” (Pizer 128). Colley calls him a “professional mystifier” (Colley 75).



Graph of Ward Moorehouse of *The 42nd Parallel* by Dos Passos

The plot of the novel *The 42nd Parallel* symbolizes the age of speed and machine. Vernon F. Calverton (1932) in his book *The Liberation of American Literature* contends that Dos Passos realized that American society and its “capital system cannot survive for long and the social revolution was the need of the hour for justice and liberty of the American youth; all his novels are in the form of a crusade against the hegemony and oppression of the capitalistic forces” (Calverton 462). Mac represents the need of an individual identity and for a sense of self. In his case Erikson’s theory of identity formation can be conveniently applied. Erik. H. Erikson in his book *Identity: Youth and Crisis* (1968) has explored four stages of identity formation in children; man’s conscious awareness of individual identity; growth of character as per one’s tastes; development of individual character; ego formation and solidarity within a group (Erikson 162). Mac passes through all these stages of identity formation in his struggle to form his individual self. J. Ward Moorehouse is another important figure in the novel as many characters are linked with him. Many people like Janey Williams, Eveline Hutchins, and Dick Savage work for him; Eleanor Stoddard is identified as his mistress. Moorehouse meets Mac for the first time in Mexico City Dos Passos criticizes God, patriotism, and democracy.

Dos Passos’ *The 42nd Parallel* depicts the workers that are defeated and are forced to starve with the families since they are denied work by the capitalists. The workers develop a defeatist attitude in their life and many of them get disheartened and break away from the party line. Mac’s father is the first sufferer in the novel since he loses his job. He would sit all day smoking and cursing expressing his disillusionment with the system. His wife and young children are “forced to work to support the family” (Passos, *42nd Parallel* 6). Each character of the novel of Dos Passos is inspired with an idea and begins the journey of his life to forge his independent identity in the world. Some of the characters launch the crusade against the oppressive capitalist system. They prepare themselves to compete in the mercantile society. Each character is fired with an individual ideal and he fights for his ideal. But the forces of capitalism are well organized and powerful and these forces bulldoze the workers.

Dos Passos depicts in *U.S.A.* the activities, attitudes, and political commitments through the devices of “The News Reels”, “The Camera Eye” and “The Biographies”. Here are fifty-one Camera Eye sections in the plot of the novel *U.S.A.* His famous novel *The 42nd Parallel* contains first twenty-seven extracts of “The Camera Eye”. Dos Passos was so much fascinated by the functional role of “The Camera Eye” that he added fifteen sections in the plot. In his novel *The Big Money* there are nine sections of “The Camera Eye”. Dos Passos wanted to write in a different style; he was inspired by T.S. Eliot and his poetry as he added “The News Reels” in the plots of the novels to depict the disintegration of society, chaos and disorder in the life of the individuals.

Dos Passos’ *Midcentury* and *The Big Money* further explore the radical vision and his passion to fight for the freedom of the individuals. The plot of both the novels deals with the manifold problems confronted by the workers and the business magnates of America; the labor class is crushed by the heartless business men but they lose their spirit and emerge as spiritual derelicts living with void. The structure of the novel is built by narratives, biographies, documentary sections and Newsreels. Dos Passos got mixed reviews when the novel was published. Milton Rugoff the editor of *New York Herald* derided Dos Passos for his disguised propaganda of communistic ideology hidden in the plot of the novel *The Big Money*. He observed that Dos Passos was “moved by rancor and prejudice” (Rugoff 3). Melvin J. Friedman reviewed *The Big Money* in *The Progressive* and hailed *The Big Money* as “Dos Passos’ new preaching novel.” John Gross published his article in *New Statesman* and he commented that Dos Passos reflects the destructive forces of capitalism in America; the tone of the novel is reactionary and alarming. Dos Passos has vividly and realistically exposed the real villains of capitalistic society and paints a picture of the Teamsters union as an organized criminal syndicate. He further puts, “If you didn’t join you were likely to get you head bashed in. At the very least you were punished by the denial of employment” (Passos, *The Big Money* 123). Dos Passos criticizes the false labor leaders who made huge money and gained financial security. In the case of Charley Anderson, all familial connections are severed with the death of his mother due to a dispute between brothers fighting over monetary inheritance. Monetary gain or the pursuit of capital becomes a central

substitute of fulfillment. According to Charley, “I don’t know what it is, but I got a kind of feel for the big money” (1069). Although lucky with wealth, Charley Anderson slowly dies alone while people fight over his estate. The coming of the Ford Motors symbolizes the era of prosperity and plenty as many Americans become business magnates making billions of dollars but there are others struggling to strive in the callous capitalist society. The rich made “big money” but became spiritual derelicts as they transformed into heartless money-making machines. Dos Passos’ *The Big Money* is an epoch-making novel reflecting the political ideology and the social consciousness of the novelist. Ben Compton and Mary French are called upon to express their moral choice during the strike period and when Mary gets pregnant; Ben expresses his strong commitment for the party ideology and fears that the birth of the baby will distract him from the party responsibilities (359). Dos Passos depicts the growth of industry, speed and machine and the emergence of Ford Motors symbolizing the emergence of the business culture and mad race for making big money.

Objectives of the Proposed Research

- 1) To trace the emergence of the socio-political situation of America in the Post World War.
- 2) To explore the power structure operating in the novels of Dos Passos who launched a struggle against the capitalism of America.
- 3) To apply the theories of Michel Foucault to investigate the loss of freedom and individuality of the characters of Dos Passos.
- 4) To investigate the growth of the Foucauldian resistance in the novels of Dos Passos.
- 5) To examine the dialectical relations between power and the loss of identity of the middle-class Americans in growing capitalist society.

Review of Literature of Past and Present

There are plenty critical books and research papers on Dos Passos and on his radical vision. V.F. Calverton published his *The Liberation of American Literature*

(1932) and examined the fiction of Dos Passos relying on the theories of Marx. Granville Hicks was also greatly impacted by the Marxian principles and wrote *The Great Tradition* (1933). Bernard Smith provided a Marxian interpretation in his book *Forces in American Criticism* (1939) and hailed Dos Passos as the great socialist writer of the 1930s.

Maxwell Geismer wrote many books contextualizing the destructive impact of the mercantile forces on the life and individuality of man depicted by the novels of Dos Passos. Geismer's book *Writers in Crisis: The American Novel between the Wars* (1925 - 1940) became the leading light. Geismer wrote many essays on Dos Passos highlighting the contribution of Dos Passos to enlighten the suppressed proletariats of America.

J.T Farrell wrote *A Note on Literary Criticism* (1936) and George Snell wrote *The Shapers of American Fiction 1798-1947* and both the writers explored the Marxian vision of Dos Passos. Richard Chase admired Dos Passos for his genuine concern for the middle-class workers and he called him a "committed writer."

Andrew Hook (1974) in his book *Dos Passos: A Collection of Critical Essays* observed that Dos Passos was a great American novelist who dared to write about "the murderous forces of history" and struggles to protect the liberty of the individuals belonging to the middle classes.

Granville Hicks in his article "The Politics of John Dos Passos" published in *The Antioch Review* (1950) observed that "No American novelist has written more directly about change, the great social changes, the characteristic and revolutionary changes of twentieth century, than Dos Passos" (Hicks15). Dos Passos used the metaphors of "machines" "war" and "the Metal Cools" to criticize the connection between war and industrialism. Martin Howe is the main hero of the novel *One Man's Initiation* who says: "All my life I've struggled for my liberty in small way" (Passos 3). He learnt the lesson of war at the end of the novel. Dos Passos' *Three Soldiers* depicts the rage and disillusionment of war. The critics admired his integrity and passion for the stressed and the oppressed and his vision to bring drastic changes in the life of the middle-class Americans. The forthrightness of his political views was appreciated by his opponents.

Alfred Kazin in his article “Dos Passos, Society and the Individual” (1970) observes that Dos Passos is deeply interested in the welfare of society. He wrote his novels to portray the life of different characters belonging to different sections of society. He remarks thus: “It is society that becomes the hero of his work, society that suffers the anguish and impending sense of damnation that the lost -generations individuals had suffered alone before” (Kazin 104). Like Sinclair Lewis, he launched a crusade against the capitalists and emerged as a committed socialist, fighting for the liberty and the rights of the working classes of America. He took keen interest to understand the causes and the symptoms of malaise that afflicted the middle-class workers. Alfred Kazin again argues thus: “Dos Passos certainly came closer to Socialism than most artists in his generation; yet it is significant that no novelist in America has written more somberly of the dangers to individual integrity in a centrally controlled society” (103). Martin Howe of Dos Passos’ novel *One Man’s Initiation* cries thus exposing the destructive values of society: “Oh, the lies, the lies, the lies, the lies the life is smothered in! We strike once more for freedom, for the sake of the dignity of man” (Passos 12). Dos Passos built his own attitude to depict the oppressive, class-based capitalist society.

Geoffrey Smith (1971) observes that Dos Passos came under the influence of many theorists including Antonio Gramsci, Michel Foucault, Pierre Bourdieu and Stuart Hall and he developed a multilayered critique of power relations by examining the everyday habits and rituals practiced by a whole variety of Americans.

Robert Crunden observes that Dos Passos is a modern novelist because he had dramatized the growing unemployment, oppressive capitalist system and the disillusionment of the American youth in his novels. His characters grapple with the dehumanizing impact of technological innovation, industrialization and the creation of mass markets. This study explores the dialectical relationships between the proletariat and the bourgeoisie of America through the insights of Michel Foucault who propounded the theory of power structure. America is divided into two nations; one belonging to the rich and the business tycoons who hold all means of production

and the other America of the poor; powerless and have-not. In this study, the main focus is on delivering examples of Foucauldian readings to illustrate the operation of Foucault's three axes: power relations, knowledge and the self.

Alfred Kazin (1942) in his book *On Native Grounds* observes that Dos Passos' trilogy is about pessimism and defeat. From the first the story of Fenian McCreary to the last character Veg all the characters are defeated people dispossessed of the spirit and their defeat is brought about by the forces of capitalism.

Berman Marshall (1982) in his book *All That Is Solid Melts Into Air* discusses in detail the issues of modernity and Marxism while analyzing the texts of Dos Passos. The learned critic opines that Dos Passos came under the influence of Marxian ideology to propagate the destructive tendencies of American capitalism.

Blanche Housman Gelfant in her book, *The American City Novel* (1954) observes that Dos Passos was an unconventional writer. He didn't write about the love and adventures but focused on the plight of the middle-class people trapped in capitalist culture of America. His political ideology was entirely different from Ernest Hemingway.

C. John McCole published his book *Lucifer at Large* (1937) in which he examined and investigated the themes of pessimism, defeatism and despair in the novels of Dos Passos. He opined that the vision of Dos Passos is nihilistic and pessimistic since all the twelve characters of his trilogy are sick and crippled; they suffer the traumatic experiences.

Edmund Wilson (1963) published two important articles on the novels of Dos Passos; "Dos Passos and the Social Revolution", was published in *New Republic* and "Dos Passos Reporting" was published in *The New Yorker*. In both the article the learned American critic relied on Marxian theories to examine the power of Dos Passos in deflating the capitalist system. He attributed to Marx that "the bondage of social relationships is an impediment to individual self-realization" (Wilson 112).

Friedrich Engels discussed in his *Principles of Communism* (1847), “what the foundations of communism essentially were and the reasons for this political ideology’s existence. One of the greatest impacts on communism was the Industrial Revolution of Russia.”

Herbert M. McLuhan (1951) in his book *Fifty Years of the American Novel* opines that Dos Passos “evolve a new style in imitation of Flaubert, Stendhal, Dickens and Walt Whitman. Dos Passos’ *Manhattan Transfer* runs on two levels of reality; on the surface level themes and techniques of modernist art abound in the text to provide a complex mixture of montage and on the deeper level.” Dos Passos has used the satirical devices to expose and ridicule the oppressive capitalism of America.

Hoffman claims: “The novel is a documentation of the materialistic obsession of modern America” (164 Hoffman). Dos Passos employs analytical cubism and film montage to explore the fragmented structure of his narrative.

Joseph Warren Beach (1932) published *The Twentieth Century Novel: Studies in Technique* in which he highly praised Dos Passos for his interest in American life and culture since he was born in Chicago and knew well the American life and culture. His *U.S.A.* is an epic of modern America since Dos Passos documents all the socio-political forces in his novels highlighting the trends toward modernity.

Lukács Georg (1885) in his *The Theory of the Novel* (1962) stated, “the world has changed since the advent of Industrial revolution. The world was not the same as it had been in the past, the First World War changed and ended lives of millions of people and new developments altered their lives.”

Maxwell Geismar published his book *Writer in Crisis* (1945) and observed that the famous epic of Dos Passos, *U.S.A.* the dissolution of social order is evident. The approach of the novelist is historical as he has discussed the socio-economic forces that devastate the individuality of the individuals. Dos Passos evolved his own original style to document the mood of the changing America; the *Biographies*; *News Reels* and *The Camera Eye* compel the readers to take a fresh view of the

social changes of America. The present is linked with the past through the historical events in the opening of each chapter.

Percy H. Boynton in *America in Contemporary Fiction* (1940) states that Dos Passos “characters breath ozone instead of carbon dioxide” (Boynton 195). He uses the fragments style deviating from the traditional realistic fiction of Hemingway and William Faulkner to depict the middle-class consciousness and the possible rise of proletariat revolution in America. The world of U.S.A. is chaotic and out of control. Dos Passos has given the true picture of America passing through a period of transition after the war.

Steven Matthews in his *Modernism: A Sourcebook* observes that the post-war America witnessed social and political transformation; young Americans who returned from war were shocked to see their relatives rolling in wealth while they were fighting for the nation. They found futility in earning medals and lashed at the old conventions. They indulged in making easy money and many of them turned bootleggers smuggling liquor. The new century marked a disconnection from a previous era that became outdated by new discoveries and theories that coincide with the industrial revolution of the early twentieth century. His approach is socialistic.

Stephen A. Mitchell (1995) in *Freud and Beyond: A History of Modern Psychoanalytic Thought* discusses in detail the function of language and observes that Dos Passos like Whitman is a great experimenter as he has introduced many stylistic techniques such as ‘The News Reels’ and ‘Camera Eye’ to depict the psyche of the Americans. He is “not creating the language he is speaking, but rather, that language predates him and shapes his experience” (Mitchell 199). There is no reference to the radical vision of Dos Passos.

Blanche H Gelfant (1971) in *Dos Passos, the Critics, and the Writer's Intention* observes that in his trilogy, Dos Passos creates twelve people, all who reside on different levels of the middle class, that attempt to find their way in America. They span every part of America from the East to West Coast, Texas to Hollywood, Jewish to anarchist, educated to radical, and soldiers to business men.

Each character seeks a certain life for himself but will either be doomed or fade into the shadows. The learned critic takes up the socialistic perspective of Dos Passos.

Wade Mason in his article published in “*Novelist of America: John Dos Passos*” in *The North American Review* (1937) postulates that Dos Passos lived in the most dollar-dominated era of our nation’s history and observed the trends toward human degradation as the big business tycoons lost their conscience in their mad race to make easy money in America after the war.

W. M. Frohock in his book *The Novels of Violence in America* (1950) discussed in detail the “motion picture techniques” used by Dos Passos in his novels. He wandered through his life and he reports everything in the novel through his experiences since he was a keen observer of human nature. Dos Passos used his stylistic techniques and was able to write a twelve-hundred-page chronicle of the historic and spiritual life of an entire country in the first three decades of the twentieth century.

Sheldon Stryker (2004) in *Advances in Group Processes* insists that a salient identity, an identity that projects outward, plays across numerous fields. On these different levels, one constructs a hierarchy of identities. In the hierarchy, a person will behave differently based on personal rankings of the identity.

Jan E. Stets (2006) in *Contemporary Social Psychological Theories* also explores the various stages of identity formation of the characters of Dos Passos. He opines that social and political environment play vital role in the identity formation of the individuals.

Chapter II
Identitarian Trauma in *One Man's Initiation and*
Three Soldiers

The concept of Identitarian trauma is further investigated by O.F. Kernberg (1984) in his book *Severe Personality Disorder*. Kernberg used the term personality organization and explored the nature of the institutions that block the growth of identity of the individuals. Sigmund Freud also confronted this problem when he was bound to Jewry since he was a non-believer. Freud (1926) noted that “a safe privacy of a common mental construction and a clear consciousness of inner identity as a Jew” (Freud, *Complete Psychological Works* 274). He came under the influence of Erik Erikson (1956) who focused on identity and described it as “a persistent sameness within oneself and of essential character with others” (Erikson, *Identity Youth and Crisis* 57). Erikson laid emphasis on the core identity of the individual different from social identity; and it refers to an individual's inner working model. He is considered as an outsider in the society because of the power structure of institutions and organizations and this isolation becomes the root cause of Identitarian trauma. The individual identity is crushed by the power structure of the big institutions and the organizations controlled by the capitalists.

Dos Passos' fiction explores the issue of Identitarian trauma found in his characters. It is very essential to understand the mind and the situations of Dos Passos and his relation to the cultural environment that led to his growth and making of a radical thinker. In the novels of John Dos Passos anyone can explore the fullest exploration of Identitarian trauma due to war and the impact of industrialism and capitalism. The age in which Dos Passos lived was a progressive period with the growth of labor power and the rise of new form of slavery and oppression perpetrated by the power structure of the managements. Willard Thorp wrote in *American Writing in the Twentieth Century* thus: “They must join force with the International Union of evolutionary Writers in fighting fascism defending the Soviet Union and strengthening the revolutionary labor movement all over the world” (Thorp 127).

Dos Passos is the child of many social and political changes of the “Roaring Twenties” of America. His fiction has functioned as biography and a social chronicle. Dos Passos closely observed the social injustice caused in the coal fields, in the mines, and in factories of New York, Los Angeles and Chicago. He observed the young Americans belonging to the middle classes suffering untold miseries in slums and farms of Manhattan and Oklahoma. Dos Passos deviated from the traditional themes and rejected the themes of war adventures found in the novels of Ernest Hemingway and Joseph Heller and took up the mission to portray the ugly life of the modern metropolis. Walter B. Rideout pointed out that Dos Passos demonstrates in his novels “the urgent need to change the socio-political system of America which imposes sufferings on human beings” (Rideout 12). He took up the smoldering issues of his age with his sense of historical determinism. His friend Edmund Wilson appreciated his sense of social awareness thus: “Dos Passos made a systematic effort to study all the aspects of America and to take into account of all its elements” (Wilson, *The Shores of Light* 433). Brantley comments thus: “Dos Passos has chronicled the social, economic and political history of this nation from the turn of the century to the present day” (Brantley 9). In all his novels Dos Passos passionately attacked capitalism, communism and labor in the form of organized power. He was against all forms of power structures. The power may reside in a political party, a system of government, a set of social mores or in some great impersonal force or in any organization.

Dos Passos led lonely life because of the domestic problems of his parents. He remained homeless and rootless in life as he says: “I had never had a proper family and was developing an unexpressed yearning for it” (Passos, *The Best Times* 147). The portrayal of all his characters is based on his sense of rootlessness. The characters of his novels are devoted to social goals otherwise called social workers. The lack of happy family and tenderness always haunted Dos Passos and made him a stranger among his own people. He tried to find a new meaning for his desperate life of traumatic experiences. His childhood frustrations, aspirations and alienation exhorted him to see the world through the eye of a social protester. Malcolm Cowley wrote that his lonely environment created in him “a feeling of immense dislike and hatred for the social order” (Cowley, *The Southern Review* 8). He had different

accent and mannerisms which resulted from a painful atmosphere all through his schooling. He had a poor eyesight too which was ridiculed by his class mates. Alfred Kazin observes that “his complex attitude towards American society was may be due to his complicated heritage” (Kazin, *Society and the Individual* 17). In 1912, Dos Passos joined Harvard and this was the beginning of a happy life and the birth of a radical thinker. He came in contact with many learned thinkers such as E.E. Cummings, Robert Hillyer and got an opportunity to read Marx, Dreiser, Zola and Balzac whose writings inspired him to portray the realistic aspects of life in his novels. At Harvard, his creative talent developed as he learnt from Gibbon to write about disintegration and decay. He learnt the art of writing and regularly contributed to the *Harvard Monthly*. Thorstein Veblen was a great sociological force whose philosophical ideas and his analysis of American society helped Dos Passos to present a potent American capitalistic society. The characters of Dos Passos are created as counterparts of Veblen’s “captains of industry” “captains of business” “engineers” and others. Veblen directed his bitterness against the freeloaders of society. Dos Passos also criticizes the oppressors of people. Dos Passos only observed the hollowness of life as he observes in his *The Theme is Freedom* thus:

I found myself consumed with curiosity to know what the phraseology of democracy which I’d been bandying about with the noisiest of them, really meant in the terms of people’s lives. To find out what all these great works mean now it would be a help to know what they meant to the people who first used them (Passos 152).

His father shaped his radical thinking as he writes in *The Best Times: An Informal Memoir*: “I came to know of him through the turbulence of conflicting currents of love and hate” (Passos 4). He was well educated and had a wealthy background but he always sympathized with the outcasts and the socially backward classes of workers. He condemns industrialization which blocked the normal growth of the downtrodden people. Her mother used to tell him the stories of her sufferings; how the workers were treated harshly by the imperial institutions. Dos Passos developed an aversion to all the institutions which fostered capitalism. The literary critics and the reviewers neglected his works because of his anti-capitalist stance.

The critics judged his work not on its literary merit, but on its political content. He emerges as a passionate lover of liberty and individuality. The turning point came in his life when the Sacco-Vanzetti case exhorted him to come out of the isolated garrets into the streets. Dos Passos published his epic *U.S.A* depicting the issue of class war. He expressed his deep concern for the alienated, outsider, beaten and dissenter labor class.

Dos Passos observed a contradiction in the political set up of America. Economically, America was progressing by leaps and bounds; the tremendous growth of science and technology and the emergence of the speed age transformed the life style of the Americans. But in the practical life the abuses of managements had vitiated the life of the middle-class Americans. Dos Passos endorsed the New Deal of Roosevelt who made serious efforts for human dignity. But soon he expressed his dissatisfaction and turned to the exploration of American history particularly to Jefferson. He couldn't get a satisfactory answer to the problem of freedom in highly industrialized society of America. Dos Passos severed all his relations with the liberals and realized that despite material prosperity the workers were oppressed and treated as slaves in America. Dos Passos seriously contemplated on the problem of the labor class as the workers were not yet free; they had only exchanged masters. The literary journey of Dos Passos from *Three Soldiers* to *Manhattan Transfer* and *Midcentury* is amazing and full of complexities as he showed a consistent growth in the development of his radical vision and in his commitment for the poor and the downtrodden workers of America. In his early novel *Three Soldiers*, Dos Passos attacked the war machine dramatizing the sufferings of three soldiers but in *Manhattan Transfer* he used cinema techniques. He wrote the novel like a newspaper reporter who had gone behind the headlines and brought many lives into the limelight trapped in the abyss of corruption; power structure and hegemony of the organization. Townsend Ludington, the biographer of Dos Passos in his historical work: *John Dos Passos: A Twentieth Century Odyssey* observes thus: "Dos Passos really developed the radical vision in his Harvard days: it heightened his belief for the common man, and it deepened his hatred of the cant, even the inhumanity, of officialdom" (Ludington 80).

Dos Passos' journey of his social commitment and radical vision begins with the publication of his debut novel *One Man's Initiation* (1917). Dos Passos had first hand experiences of the war and the destructive events that he witnessed at the front shattered his happy days of Harvard. His first social consciousness was expressed in his avowed faith in the importance of individual liberties. He evolved the theme of social problems and the importance of individual liberty. He depicted both the themes first in *One Man's Initiation* and later on in *Three Soldiers* (1920). Michael Gold described the mood of the youth and the trend towards thus:

They despised the workday world as philistine they felt themselves to be poets, misunderstood geniuses and mystics. The world was vulgar and they sought to escape in alcohol, drugs, madness, religion, vengery and suicide. They hated society. It was hostile, stupid and unmanageable. The poet's duty was to secede (Gold 88).

In *One Man's Initiation*, Dos Passos widened his vision and the hero Martin Howe is not the inhabitant of New York but a representative of a whole generation. The social vision of Dos Passos is projected through the life and sufferings of Martin who is the victim of power structure of war machine. The American society became oligarchic and Dos Passos recognized the enormous power of the few over the lives of vast majority of Americans. He was appalled and used his writing art to alleviate the social conditions of America. He found that an oligarchy of war and business interests had exploited and oppressed the common worker of America. The image of America presented in his novel is oligarchic and oppressive for the common man as the country "requires the public" to "satisfy certain conditions" to be considered American while allowing America's powerful elite to maintain imperialistic control over these conditions (Foucault, *The Archeology of Knowledge* 224).

Martin Howe like Frederick Henry of Hemingway's *A Farewell to Arms* joins a volunteer ambulance in his adventurous spirit. Henry is old in age and is mature; he has lost all his romantic illusions of the war but Martin is young and romantic as he begins his journey of life believing in the idealistic slogans of his time. Martin is a naïve young American joining the army to "save the world for

democracy.” For him the Germans represent the forces of barbarism and the Allies are for civilization. In *One Man's Initiation* the characters are self –divided and confused but Martin Howe is clear in his ideas and understanding about life and war. Martin is romantic and imaginative in the first part of the novel; he is excited in joining the Ambulance Service of France but soon his happiness turns into despair as he observes the oppressive policies of the army officers and feels the loss of identity and individuality. Soon he realizes the falsity of war and destructive nature of war machinery and its artificial hatreds. Dos Passos depicts his brooding nature. Martin who “would sit and dream of the quiet lives the monks must have passed in their beautiful abbey...digging and planting in the rich lands of the valley . . .” (Passos, *One Man's Initiation* 4). Martin is innocent and an observer in the early part of the novel. He is not much concerned about the oppressive nature of army as he is lost in the world of his romantic illusions:

Martin is stretched on the deck in the bow of the boat with an unopened book beside him. He has never been so happy in his life. The future is nothing to him; the past is nothing to him. All his life is effaced in the grey languor of the sea, in the soft surge of the water (5).

As the plot progresses Martin experiences shocks and revulsion. He sits in a café of Paris and begins to enjoy the drink. But as he broods over the dish of strawberries, he sees a woman and a wounded soldier taking a seat in front of him:

He found himself staring at a face, a face that still had some of the chubbiness of boyhood. Between the pale-brown frightened eyes, where the nose should have been, was a triangular black patch that ended in some mechanical contrivance with shinny little black metal rods that took the place of the jaw (5).

Dos Passos gives the image of the disfigured soldier symbolizing the death and destruction of the war and this is the turning point in the life and thinking of Martin. This is the beginning of the end of innocence of Martin as the image of a mutilated soldier enters deep in his psyche. Dos Passos describes the psychic pressures of Martin thus:

Martin sat; his chair tilted back, his hands trembling staring with compressed lips at the men who jolted by on the strident, throbbing camions. A word formed in his mind: tumbrels (6).

Martin's self-conscious attitudes are vividly described by Dos Passos in a simple and lyrical language. He is stupefied to observe the traditional and autocratic glamour of the army:

Infantry tramped by, the rain spattering with a cold glitter on grey helmets, on gun barrels, on the straps of equipment. Red sweating faces, drooping under the hard rims of the helmets, turned to the ground with the struggle with the weight of the equipment: rows and patches of faces were the only warmth in the desolation of putty-colored mud and bowed mud-colored bodies and dripping mud-colored sky (61).

Martin's attitude changes as he becomes aware of the power structure of administrative machinery. The language of Dos Passos is commanding and authoritative depicting the callousness of the war mongers. Foucault observes that with increased of regulation of language, the majority becomes "more obedient as it becomes more useful" (Foucault, *Discipline and Punish* 137). The army represents administrative machinery controlling the lives of millions of soldiers employing all weapons to crush their liberties and free movements. He is bewildered by the mysterious and mystifying nature of the structure of army expressing his disillusionment thus:

What do you think of this anyway? Said the wet man suddenly, lowering his voice stealthily.

I don't know. I never did expect it to be what we were taught to believe... Things aren't.

But you can't have guessed that it was like this...like Alice in Wonderland, like an ill-intentioned Drury Lane Pantomime, like all the dusty futility of Barnum and Bailey's circus (Passos, *One Man's Initiation* 60).

As the plot progresses Martin's awareness grows and he starts comprehending the false and callous nature of the administrative machinery ruling the people. Dos Passos gives the metaphor of "dusty futility" to describe the central theme of the novel. Martin does explore the futility of war and the nature of bureaucratic mismanagement. There is a sense of "passionate revolt" in Martin Howe as he expresses reveals his turbulent of mind expressed in concrete experience saving a German soldier:

His eyes followed along the shapeless bundles of blood-flecked uniform till they suddenly turned away. Where the middle of the man had been, where had been the curved belly and the genitals, where the thighs had joined with a strong swerving of muscles to the trunk, was a depression, a hollow pool of blood, that glinted a little in the cold diffusion of grey light from the west (71).

Martin listens to the voice of his conscience and struggles to save a German soldier brushing aside all his hatred for the enemy and flouting all the military codes. When he drags out the wounded German soldier to a dug out, he realizes that he has justified himself by a single act. It gives him a strange moral courage and inner satisfaction. He felt as if his body was taking part in the anguish of the German soldier. Dos Passos picturesquely describes the scene thus:

The effort gave Martin a strange contentment. It was as if his body was taking part in the agony of this man's body. At last, they were washed out, all hatred, all the lies, in blood and sweat. Nothing was left but the quiet friendliness of beings alike in every part, eternally alike (148).

Martin Howe is fed up with the American imperialism which crushes the individuality of people. Passos argues for the "revolutionary socialism" as "he supports organization from the bottom . . . by the un-greedy, by the human, by the un-cunning" (16). Martin Howe is a worried character because he realizes that organization is growing destructive as it denies freedom to the individuals. He agrees with Lully that "disorganization is the aim of life" Martin remarks sarcastically thus:

America, as you know, is ruled by the press. And the press is ruled by whom? Who shall ever know what dark forces bought and bought until we should be ready to go blind and gagged to war? . . . Now the darkness is using the light for its own purposes... we are slaves of bought intellect, willing slaves (159).

Martin has bitter experience of the power of oligarchy; he was disgusted to find the repressive control of each organization. Dos Passos depicted the chaos in working of each organization including the army and bureaucracy. The brutality of war dismayed Dos Passos so he turned against the mercantile guilds that controlled and financed the army wings. Indeed, he observed the social chaos grown out of material prosperity and industrialism. Foucault explores the dialectical relation between state and power in his essay "*The Subject and Power*" thus:

The problem with modern state power is that it is normalizing power; it is individualizing and yet totalizing. It ignores individuality, difference and becoming. At the same time, it splits up community life, forces the individual back on himself and ties him to his own identity in constraining way (Foucault 312).

Dos Passos wrote the novel *One Man's Initiation* at a time when there was euphoria in America as the Americans were greatly excited by the victory of America but Dos Passos' novel dampened their spirit. Dos Passos exposed the reality of war and the war machines; he presented two visions; one of the soldiers who were the fodder of the guns and other of the army officers who exploited the civilized order for their selfish and greedy lust for power. Martin exposes and ridicules the reality of war and the power structure of the organization. John Wrenn in his *John Dos Passos* (1961) highlights the irony thus: "The war mongers encourage others to kill and die for humanity while keeping themselves clean" (Wrenn 110). Christopher Nank (2005) observes that Dos Passos has depicted the ironical situation from the perspective of Martin Howe whose "frustration and anger is not directed toward the war as an abstract, inimical presence, but at the much more tangible entities and governments that have made war possible"(Nank 37). The interesting situation is the turning point in the novel as there is a consistent growth

in the life of Martin. He is an idealist in the beginning of the novel but when he explores the reality of the organization and the war machine, he gives up his idealism and confronts the reality of war. All his illusions of war and the war machines are shattered when he sees the wounded German soldier dying in the ditch. He realizes that a soldier is just a puppet in the hands of army officers and the government that controls and directs the officers. The officers in the battlefield are selfish; they remain distant from the battle field but push the soldiers into the battlefield to die for democracy, for country, for freedom and for idealism:

First, we must burst our bonds, open our eyes, and clear our ears. No, we know nothing but we are told by the rulers. Oh, the lies, lies, the lies, the lies, the lies that life is smothered in... Oh! they have decided us many times. We have been such dupes, we have been such dupes (Passos, *One Man's Initiation* 63).

Dos Passos continued his attack on the destructive power structure of the organization and bureaucracy and published his novel *Three Soldiers* in 1921. The plot of the novel is divided into sections and the first four are "Making the Mould", "The Metal Cools", "Machines", and "Rust." The main focus of the novel is to expose the effects of organized military power upon individuals. The final two sections of the novel entitled: "The World Outside", and "Under the Wheels" have symbolical significance highlighting the moral courage of an individual to revolt against the despotic destructive forces. The conflict between the individual and the oppressive institutions is the main interest of the novel. The critics observe that Dos Passos is launching an attack on the power structure of the organization. Foucault defines the power thus:

Usually, power is understood as the capacity of an agent to impose his will over the will of the powerless, or the ability to force them to do things they do not wish to do. In this sense, power is understood as possession, as something that can be owned, but rather something that acts and manifests itself in a certain way; it is more a strategy than a possession (Foucault, *History of Sexuality* 3).

In his *Three Soldiers*, Dos Passos has depicted three characters Dan Fuselli, Chrisfield and John Andrews and each character reacts to the power of the army over the individual. The army embodies the “power structure” of Foucault and its main function is to strip the individual from his personality, to reduce him to a cog of a machine. The army officers expect the soldiers to say only “Yes Sir” and their purpose is to accomplish the mission by all means. Morality, emotions, sentiments are meaningless in the army culture. Peter High (1986) in his book *An Outline of American Literature* observes that in *Three Soldiers* the vision of war is even more horrible as perceived by the soldiers and being conceived as “huge machine which destroys individuals” (High 150). John Dos Passos deplores this hegemonic attitude of army calling it as the “destroyer of the liberty.” The theme of the value of freedom and its loss is explored by Dos Passos in his early novels *One Man’s Initiation* and *Three Soldiers* evokes the idea and philosophy of Michel Foucault who observes thus:

The modern state is a sophisticated structure, in which individuals can be integrated, but under one condition: that individuality will be shaped in a new form, and submitted to a very specific pattern (Foucault, *Subject and Power* 212).

Don Fuselli is a simple-minded soldier who accepts what he is told without question like a traditional soldier. In the early part of the novel, he is shown to have the greatest confidence in the army organization as he says: “It’s great to be a soldier, ye kin do anything ye goddam please” (Passos, *Three Soldiers* 40). He is bewildered and confused as he is possessed of crudest emotions of desire and fear. He is made a temporary Corporal when the regular Corporal goes to the hospital. But when the regular Corporal joins the duty Fuselli loses all hopes to get permanent post of a Corporal. The unit is ordered to the front and Fuselli finds himself involved in a strange situation. He is ambitious to become a corporal and is also haunted by his fear of drowning. Fuselli wants to live with or to join the machine but ironically, he is ruined by the machine. The following passage in the novel describes the outlines of the dilemmas and conformity of Fuselli:

He felt cozy and happy like he had felt in bed at home when he had been a little kid . . . He must remember to smile at the sergeant when he passed him off duty. Somebody had said there would be promotions soon. Oh, he wanted so hard to be promoted . . . He must be careful not to do anything that would get him in wrong with anybody. He must never miss any opportunity to show them what a clever kid he was. Oh! When we were ordered overseas, I'll show them (11).

He feels nostalgic as his reminiscences of his girlfriend Mabe haunt him day and night: "I came near bawlin' at the picture of feller leavin' his girl to go off to the war" said Fuselli . . . It was just like it was with me" (14). He is romantic as he loves movies and music. He is lost in the world of movies and pop culture in the beginning of the novel. He is shipped from his training camp to go overseas and this is the real beginning of new perceptions and experiences of Fuselli. He feels terrified for the first time as his sense of insecurity and the fantastic idea of being killed gives him shocking experience. For the first time his idealistic and romantic picture of the uniform man gets disintegrated:

Fuseli's mind had suddenly become very active . . . The notes of the bugle and of the hand . . . sifted into his consciousness through a dream of what it would be like over there. Everything is lost in a scene from a movie in which khaki-clad regiments marched fast, fast across the screen (37).

Fuselli is lost in the world of motion pictures as he visualizes himself "heroically carrying a wounded captain back to a dressing tent, pursued by fierce-whiskered men with spiked helmets like firemen's helmets" (40). Like common Americans, Fuselli is also ambitious to make huge money but his vision changes when he reaches France. For the first time he comes to know the reality of war and the army as he finds the difference between the glorious army life depicted in the movies and what he sees in reality in France. His dreams of Hollywood soldiers are shattered. He had dreams of the "jolly soldiers in khaki marching in towns, pursuing

terrified Huns across potato fields. His fear gets intensified when an officer remarks that medical corpsmen didn't last long at the Chateau" (59). He feels disgusted to find the mud all around him and the boring life tortures him day and night. He expresses his disgust thus: "Hell, but I thought it'd be exciting like in the movies" (63). Dos Passos depicts his nostalgia and despair of the army life thus: "He was so far from anyone who cared about him, so lost in the vast machine . . . day after day it would be like this . . . the same routine, the same helplessness" (63).

His first temptation to revolt against the army comes when he is assigned the duty of an orderly for one day of an officer. He curses himself for being an orderly for an officer and doing the job like a slave but his officer doesn't do anything. When he goes to meet his girlfriend, he is shocked to find the sergeant already there ahead of him. Fuselli finds himself trapped in a precarious situation; he has the option to fight for his rights and take a firm stand against the machine represented by the sergeant or he should leave and face humiliations to get reward from the sergeant. Fuselli's defeat is recorded thus by Dos Passos: "Fuselli stood still with clenched fists. The blood flamed through his head making his scalp tingle. Still the top sergeant was top sergeant, came the thought. It would never do to get wrong with him" (114).

Fuselli is a victim of a cruel system trapped in the power structure of army that is brutal and destructive. He gives up the girl he wants to marry for the sake of security and promotion of being a corporal. His girlfriend back home marries someone else; his French girl proves unfaithful and army mires him and crushes his individuality. He meets Chrisfield and shares his anguish and slavish identity with him: "Hell! They keep you in this goddam car like you was a convict . . ." (135). And in another occasion, he criticizes at the Infantry thus: "This isn't any sort of life for a man to be treated like he was a nigger" (146). He is court-martialed for contacting a "social disease" and is condemned to hard and degrading labor. His ambitions are defeated; his illusions about war and army bring him boredom and despair and his dreams to become rich are shattered. Fuselli cries out in despair thus: "Hell, I go in wrong, I suppose?" (302). Fuselli entered into an agreement with the army before joining it as Foucault states in his *Subject and Power*:

This also means that power is not a matter of consent. In itself, it is not the renunciation of freedom, a transfer of rights, or power of each an all delegated to a few (which does not prevent the possibility that consent may be a condition for the existence or the maintenance of a power relation): the relationship of power may be an effect of a prior or permanent consent, but it is not by nature the manifestation of a consensus (Foucault 340).

Chrisfield is another soldier in the novel rooted in the farmland with deep emotional spontaneity. He is aggressive; proud and angry young man as he killed a man in rashness. He loves nature; seems affectionate and is capable of warm friendships. He doesn't know the routine life of the army but soon he feels the pressure of the army code on him. He comes in contact with other soldier John Andrews and gets new awareness about life and the cruel organization ruling the world. His perception of life changes when he comes across the dead body of a German soldier in the woods. He is overwhelmed with a sense of fear and expresses his anger hitting it again and again. But when he discovers that the German soldier has shot himself his anger subsides and pity overcomes him. Dos Passos writes: "Christfield felt the hatred suddenly ebb out of him" (Passos, *Three Soldiers* 149). Christfield realizes that life is futile and the army glamour is a farce. He feels that he has some dim relationship with the dead German soldier; he feels the weight of guilt. Dos Passos uses this scene as a protest depicting the uncertainty and cruelty of the war machine. In his novel *Red Badge of Courage*, Stephen Crane dramatizes the scene of death. His hero Henry Fleming comes across a dead body of a soldier when he is running away from the battlefield. Stephen Crane gives the message of the inevitability of death and talks of the futility of protest since man is just a puppet in the hands of fate. The tone in the novel of Crane is conciliatory but Dos Passos expresses his strong protest against the organization of army. John Wrenn in his book *Dos Passos* comments thus:

To Dos Passos, as to Chrisfield, the central importance lay in the manner of death; all the difference was in the attitudes of the dead man before he died. Dos Passos stressed the difference between life and death, and Crane the virtual identity of the two (Wrenn 115).

Chrisfield gets new awareness after this scene of death; the sight of the dead soldier goes deep into his heart and makes him to think over the function of army and his real identity. He realizes that he has lost everything and he is caught in a trap where there is no escape. He thinks of the peaceful life that he led in the farm and compares it to the mechanical and artificial routine life in the regiment. Death can come to him at any time as he broods over his future:

An idea came into Chrisfield's head. Suppose the leaves should sweep in broader and broader curves until they should reach the ground and sweep and sweep until all this was swept away. All these pains and lice and uniforms and officers with maple leaves or eagle or single stars or double stars or triple stars on their shoulders. He had a sudden picture of himself in his old comfortable overalls . . . lying on a shuck of hay under the hot Indiana sun. Funny he'd thought all that, he said to himself. Before he'd known Andy, he'd never have thought that. What had come over him these days (Passos, *Three Soldiers* 152).

Chrisfield for the first time feels the change in his perception about the army and its oppressive nature. He continues enduring the heat and the dirt but inside his heart there is a volcano of protest as he is always haunted by the nightmarish memory of the dead German soldier. He expresses his anguish to his friend John Andrews thus: "Ah guess ah got a bit of the devil in me." He has heated discussion with John Andrews but his anger and guilt oppressed Chrisfield: "Chrisfield felt powerless as an ox under the yoke. All he could do stand at attention, while that white-faced Anderson could lounge about as if he owned the earth" (158).

Chrisfield is on a rack and couldn't find the solution to his dilemma. Chrisfield feels restless because of his awareness about the cruelty and dullness of the army life. Anderson represents the cruel machine and Chrisfield hates him. He tells Andrews that "he seems to think that just because ah'm littler than him he can do anything he likes with me" (24). He expresses his anguish in other occasion thus:

Chrisfield felt powerless as an ox under the yoke, all he could do was work and strain and stand at attention, while that white-faced Anderson could lounge about as if he owned the earth and laugh importantly like that (166).

Dos Passos has dramatized the scene of confrontation between Anderson and Chrisfield; Anderson represents the power structure of the machine and Chrisfield represents the oppressed victims of the machine. Chrisfield is given the job to clean the quarters by Anderson: "This place has got to be cleaned up... that damn General may come back to look over the quarters" (168). Chrisfield gives him the cold reply in a tone of aggression provoking Anderson: "I guess you've learned a little discipline by this time. Anyway, you've got to clean this place up. God, they haven't even brushed the bird's nests down! Must be some company!" (169) He gets involved in a battle and is separated from his friends and comrades of his regiment. He meets Anderson by chance and kills him in desperation. Dos Passos depicts the inner struggle of Chrisfield thus:

Suddenly he found he had pressed the spring of the grenade. He struggled to put it out of his pocket...His arm and his cold fingers that clutched the grenade seemed paralyzed. Then a warm joy went through him. He had thrown it (158).

Chrisfield feels satisfied because he feels that he also has become an oppressor like his regiment. He murders Anderson to get insight into the game of killing. He welcomes discipline and the anonymity: "Chrisfield looked straight ahead of him. He did not feel lonely any more...His feet beat the ground in time, with the other feet. He would not have to think... He would do as the others did" (190).

When Chrisfield meets John Andrews in the hospital he is a new person fully aware about the oppressive nature of his regiment. John is wounded and is hospitalized. For the first time Chrisfield feels enlightened as he decides to desert the army forever. He wants to flee from the cruel world of army and its enslaving code. He runs away to Paris and is seen no more.

The third soldier in the novel is John Andrews belonging to the tradition of Martin Howe. He is a musician; the intelligent consciousness of the novel and Dos Passos has depicted the reality of army through him. He is a man of acute critical sense and gets many opportunities to watch and monitor the activities of the army very closely. He is given the orders to wash the windows of barracks. As he washes again and again, he gets new enlightenment and finds the life of army dull and boring. John Andrews reflects on the monotony of his task and this routine and mechanical washing becomes a symbol of his life. He concludes that his life in army is characterized by drudgery, boredom, uniformity and conformity. He begins to hate this type of tasteless life being an artist. The creative spirit in him is deadening as he feels that his joining of army was a great blunder of his life. It was a willful self-surrender; the selling of his freedom for job and money and false honor: "It was in this that he would take refuge from the horror of the world that had fallen upon him. He was sick of revolt, of thought, of carrying his individuality like a banner above the turmoil" (26).

Michel Foucault has criticized the enslaving powers of the institutions crushing the liberty of the individuals. John Andrews is a victim of state-owned power structure. Foucault comments thus:

The exercise of power can produce as much acceptance as may be wished for: it can pile up the dead and shelter itself behind whatever threats it can imagine. In itself, the exercise of power is not a violence that sometimes hides, or an implicitly renewed consent. It operates on the field of possibilities in which the behavior of active subjects is able to inscribe itself (Foucault, *Subject and Power* 341).

John Andrews feels trapped in a "futile madness" of killing the soldiers who were like him. His hatred for the enemy was self-created and the war euphoria was the result of the planning of the officers who used the poor soldiers just in their mad race of winning of medals and for stars on their shoulders. The washing of the windows becomes a haunting metaphor of his life and he becomes sick and depressed feeling the burden of guilt. He tells the truth to his friend Chrisfield thus:

I belong to a crowd that just fakes learning. I guess the best thing that can happen to us is to get killed in this butchery. We're a tame generation...It's you that is matters to kill (Passos, *Three Soldiers* 168).

John Andrews gives two powerful images in his speech; the image of "crowd" and "butchery" to expose the tyrannical nature of the army. In the fourth section of the novel, he gets wounded and is hospitalized and feels the futility and despair of army life. He hates the culture of discipline, hate and senseless killing. No wonder, he thinks of deserting army: "He was ready to endure anything to face any sort of death, for the sake of a few month of liberty in which to forget the degradation of this last year" (169). He is the victim of the most intense agony and also experiences the physical pain. He is hospitalized in an old French hospital; he looks at the intricately carved ceiling and begins to explore his real identity and calculates the real loss he suffered during his stay in the army. He realizes that he has lost everything and feels that the army is the greatest enemy of his life that ruined his life and happiness:

He kept feeling a half-formulated desire to be up there too
He felt at home in that spacious hall, built for wide gestures and stately steps, in which all the little routine of the army seemed unreal, and the wounded men discarded automations, broken toys laid away in rows (201).

When John Andrews looks at the ceiling, he thinks of the image of Queen of Sheba from Flaubert's *The Temptation of St. Anthony* symbolizing the artistic glory to him and the meaningless of life. The Queen of Sheba image reminds him of his desire to compose once more and his aesthetic tastes. John Andrews decides to desert the army for ever to fulfill his aesthetic ambitions of life as a musician. He expresses his longing for freedom thus:

As soon as he got out of the hospital he would desert; the determination formed suddenly in his mind, making the excited blood surge gloriously through his body. There was nothing else to do; he

would desert. He pictured himself hobbling away in the dark on his lame legs, stripping his uniform off, losing himself in some out of the way corner of France, or slipping by the sentries to Spain and freedom (169).

Michel Foucault in all his writings such as *The Archaeology of Knowledge* (1969), *Discipline and Punish: The Birth of the Prison* (1975), and *The Order of Things: An Archaeology of the Human Sciences* (1966) explores the meaning and significance of freedom in human life and Dos Passos follows the philosophical ideas of Foucault who comments thus:

While there is no authentic subjectivity to liberate, and power, as the principle of constitution has no outside, the idea of freedom becomes meaningless. Since we are always the products of codes and disciplines, the overthrow of constraints will not free us to become natural human beings, hence all that we can do is produce new codes and disciplines (Walzer, *A Critical Reader* 68).

It is observed that Gary Gutting (1989) observes that Foucault's main theme in his writings is the exploration of freedom of man. His search for "truth that will make man free" is predominant in his writings. John Rajchman (1985) also claims that Foucault is the real revolutionary of the modern time speaking for the value of freedom in human life. In the section called "Making the Mould" Dos Passos dramatizes the first solid reaction of John Andrews against the demand of army for conformity and uniformity. In his washing task he thinks of a musical rhythm 'Arbeit und Rhythmus':

He tried to drive the phrase out of his mind, to bury his mind in the music of the rhythm that had come to him, that expressed the dusty boredom, the harsh constriction of warm bodies full of gestures and attitudes and aspirations into moulds toy soldiers are cast (Passos, *Three Soldiers* 18).

Dos Passos gives the image of slavery in the novel to portray the character of John Andrews. The relationship between Andrews and the army is of a slave and the

ruler. He thinks that his sergeant is his real master as he has sold his liberty to him. Foucault has made an intensive study of power, violence, and resistance and gave his valuable contribution to the literature of slavery. Foucault has described power as a complex network operating in the society and slavery is the outcome of supremacy of power over other subjects. Foucault (1998) contends that “power is everywhere not because it embraces everything, but because it comes from everywhere” (Foucault, *Subject and Power* 93). Power is “the moving substrate of force relations which, by virtue of their inequality, constantly engender states of power, but the latter are always local and unstable” (93). The army is an organism embodying the power structure and the army code is always dominating and oppressive. Nobody dares to challenge the orders and rules of the army. Andrews find that all the officers of the army from the General to the ordinary constable were a pyramid:

They were all so alike; they seemed at moments to be but one organism. This was what he had sought when he had enlisted, he said to himself. It was in this that he would take refuge from the horror of the world that had fallen upon him...This was much better, to let everything go, to stamp out his maddening desire for music, to humble himself into the mud of common slavery (Passos, *Three Soldiers* 22).

Andrews wants to escape from the oppressive army organization. He is wounded and hopes he may be discharged from the army; he remembers his life as it was “before he had become a slave among slaves” (214). Foucault (1984) observes thus:

Where the determining factors are exhaustive, there is no relationship of power: slavery is not a power relationship when a man is in chains, only when he has some possible mobility, even a chance of escape (Foucault, *Subject and Power* 342).

John Andrews escapes to France in search of freedom and to lead a free life breaking all the chains of army and his regiment. In France he is excited to experience new culture; for him France represents freedom, culture, creativity and

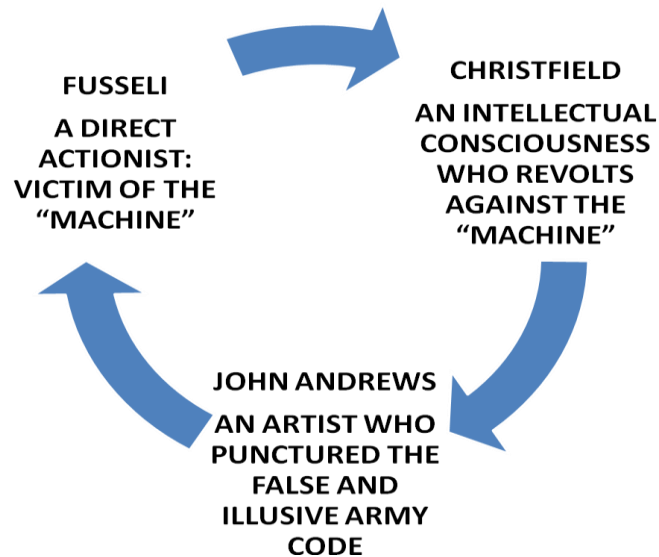
everything he admires. Malcolm Cowley observes in his book *After the Genteel Tradition* (1965) that *Three Soldiers* of Dos Passos is the story of a young musician whose sensibilities are outraged; his aspirations crushed by society as embodied in the American army. He deserts the army after the Armistice and begins to compose to fulfill his dream. “When the military police come to arrest him; the sheets of music flutter one by one into the spring breeze; and we are made to feel that ecstatic song choked off and dispersed on the wind is the real tragedy of the war” (Passos, *Three Soldiers* 137). Dos Passos conveys the idea that sensitive things and feelings have no place in the war. His John Andrews becomes bitter and angry and despite his sensitive nature turns hateful and revengeful. Christopher Nank (2006) observes that Andrews expresses “hatred for saluting officers, for receiving their derision and criticism, for submitting to their orders” (Nank 48). Francis Hackett (1921) in his article “*Doughboys*” published in *New Republic* observed that Andrews once again is in the company of his Paris friends and is “reminded of his adolescence enjoying his cabaret life; his life in Paris serves to intensify the tragic contrast with the brutalities of life” (Hackett 162). In Paris, Andrews begins his new life living far away from the oppressive environment of army and his regiment. Now he has no tension to lead a slavish life and no need to carry out the despotic orders of his officers. Now in Paris he can devote himself to develop his artistic talent. Andrews ends by denying the power of the authorities to enslave him like animals. For Foucault, the potential for resistance is the core of power as he contends: “where there is power, there is resistance” (Foucault, *Subject and Power* 95). He further adds that without resistance there is a “relationship of violence” (95). John Andrews experiences doubts and fears in Paris and still is haunted by the memory of himself washing windows at the training camp. He is always threatened by army bureaucracy as he thinks of his rebellion:

In those office building, with white marble halls full of the clank of officers’ heels, in index cards and piles of type-written papers, his real self, which they had power to kill if they wanted to, was in his name and his number, on lists with millions of other names. This sentient body of his, full of possibilities of hope... was only a ghost that depend on the other self (Passos, *Three Soldiers* 347).

Freedom of Andrews in Paris is short living; soon he is arrested after being caught without a pass on the border. He is forced to perform the degrading tasks. His action of jumping into the river and of his shedding uniform to swim away is symbolical of his rebellious spirit. He knows that he will be caught and yet he feels that his independent action is certainly superior to the enslaving power of the regiment. In his entire career he has been obsessed with the pain of slavery. Andrews meets other deserters in Paris who feels guilty for betraying the army but Andrews is quite satisfied by his rejection of the cruel army life. He knows that he will not live long because he never wished to be a sheepish; “And yet other nightmares had been thrown off the shoulders of men. Every man who stood up courageously to die loosened the grip of the nightmare” (416). Andrews knows that he has learnt the real practical experiences of his life and he feels better than his colleagues who suffered the weight of slavery. He tells his girlfriend Rod Genevieve that “I’m going to write a book on slave-psychology.” He goes to her with a wild desire to begin a new life. He tells Genevieve: “Look at me; I’m a deserter. I’m under the wheels of your system. If your system doesn’t succeed in killing me, it will be that much weaker; it will have less strength to kill others” (455).

Rod Genevieve doesn’t understand the inner turmoil of John Andrews. She cannot understand his desertion. The last time she sees him, she indicates that she has already dismissed him from the world of living. She says: “Oh! This is frightful! You would have been a great composer. I feel sure of it” (465). But soon the army officers appear and arrest John Andrews and he is back “under the wheels.” Dos Passos has presented three soldiers; Fuselli, Chrisfield and John Andrews in the novel representing three divergent perceptions about the army embodying power structure. Both the rebel Chrisfield and the truckling Fuselli are like Andrews, mangled by the army machine. No one escapes. Each soldier expresses his own reaction to the cruel system.

Following is the graph of three soldiers:



To conclude, Dos Passos' novel *Three Soldiers* depicts the Identitarian trauma of the common soldiers who struggled to escape from the cruel system of army. It is just a war novel in name but in reality, the plot is structured around the theme of the Identitarian traumas of the characters. In this chapter the theories of power, violence, slavery and resistance of Michel Foucault are applied on the actions and thoughts of the characters to explore the nature of the Identitarian trauma. Dos Passos was critical of the growing capital system that enslaved the working-class people of America. The workers were treated as slaves; all forms of rights were denied to them and they led a miserable life. The early novels of Dos Passos' *One man's Initiation* and *Three Soldiers* are social documents recording the growing trends of capitalism in America and the loss of identity of the workers. The capitalism leads to the dehumanization of the soldiers as they are not allowed to express their liberty.

Chapter III
**Power and Knowledge in *Manhattan Transfer* and
*The 42nd Parallel***

T.S. Eliot for the first time gave the idea of “knowledge and information” when he published his drama *The Rock* (1934). Eliot didn’t propound any theory of knowledge but “information, knowledge and wisdom” inspired many scientists of the 20th century. The real credit goes to Michel Foucault who published *History of Madness and Civilization*, *The Order of Things* and *Archeology of Knowledge, Discipline and Punish* and *History of Modern Sexuality* and gave the concrete theory of knowledge-power relationships rejecting the ideas of Karl Marx. Foucault recognizes in his lectures and books the significance of economy and social institutions. Knowledge-power relationship is a major contribution of Foucault in the history of philosophy. He explores the issues of madness, sexuality, discipline and power and comes to the conclusion that knowledge is no longer liberation but another form of slavery. Foucault talks of confession in his book *History of Sexuality* and in the eighteenth-century people were grilled to speak the truth through their confession. For Foucault power and knowledge are productive in nature and very often open new ways of thinking and planning. The social institutions regulate the lives of people through power and the history of the institutions is the real history of power. In the domain of epistemology, Foucault made tremendous contribution. In his quest for knowledge, truth and power he analyzed the role of good and evil operating in the universe as discussed by Nietzsche. Nietzsche wrote *Genealogy of Morals* and contended that there was no fundamental definition of truth. He further argues that truth was linked with the theory of power and domination. Power is the mother of truth and knowledge is directly involved in the operation of power and truth. Without knowledge there could be no power relations. Foucault conducted many case studies and established that power, knowledge and truth are closely connected. Foucault gave his own theory of discourse analysis and argued that power, truth and knowledge in fact are

inter-linked through discourses. In simple words discourse means social institutions; for example, corruption is a discourse; strike against the oppressive bourgeoisie is a discourse. Industrialization is a discourse and even family is a discourse according to Foucault. Discourse doesn't mean abstract words and images but it exists in solid institutions. Knowledge, power and truth can be explored only through the discourse analysis in society. Foucault in his article *Society Must Be Defended* describes the nature of genealogy this:

Compared to the attempt to inscribe knowledge in the power-hierarchy typical of science, genealogy is, then, a sort of attempt to de-subjugate historical knowledge, to set them free, or in other words to enable them to oppose and struggle against the coercion of a unitary, formal, and scientific theoretical discourse. The project of these disorderly and tattered genealogies is to reactivate local knowledge (Foucault 10).

In the present chapter, the theories of power, knowledge and truth of Michael Foucault are applied and two major texts of Dos Passos, *Manhattan Transfer* and *The 42nd Parallel* are investigated. It is observed that all the major characters of these two novels begin their quest for knowledge, power and truth. Dos Passos was closely associated with the Socialist Party of America when he started writing *Manhattan Transfer*. In this chapter Dos Passos' concern for middle class Americans is explored relying on the theories of power structure of Michel Foucault. Dos Passos took keen interest in the life of the middle-class Americans who were leading a wretched life. His search for knowledge and truth and the destructive role of power began after he wrote *Three Soldiers*. He observed that American labor class was striving to adjust itself to the industrial conditions of America. In *Manhattan Transfer* he depicted the alienation of the individuals and their conflicts with the American capitalism. Edmund Wilson observed that "Dos Passos is a social revolutionist as in all his novels he emerges as a political activist" (Wilson 123). W. Ward (1965) in his article "Dos Passos and History" published in *The Carleton Miscellany* commented thus:

Dos Passos is a man always opposed to power. He saw power in the hands of capitalistic business in the thirties and was, therefore, on the radical left: he sees power today in the hands of intellectual liberals, allied with labor, and is now on the conservative right (Ward 26).

Dos Passos made efforts to explore individual freedom in socialistic collectivism; each of his novels describes his nostalgic search for individualism in “free enterprise”. He expressed his concern for the loss of liberty of the individuals in his article “America and the Pursuit of Happiness” published in *Nation* thus: “We must stop the economic war, the war for the existence of man against man” (Passos 778). Dos Passos published his novel *Manhattan Transfer* (1925) dealing with the fear of the Americans about urbanization and technology and the eventual loss of freedom, alienation and conformity. The critics admitted the vigor and vitality of the novel and Sinclair Lewis (1925) commented “Dos Passos might be the father of humanized and living fiction” (Lewis 34).

The critics admired the “breathless reality” of the novel and power of Dos Passos to depict the sufferings of the middle-class Americans who migrated from various small towns in search of jobs to the metropolis like New York. In his novel *Manhattan Transfer*, Dos Passos deals with a larger scene than his earlier novels; he deals with a character in social context and allows him to struggle in a society dominated by capitalistic code. The characters are allowed to gain knowledge of the contemporary capitalistic situation. The interesting thing about this novel is the introduction of “News Reels”, “Biographies” and “The Camera Eye.” These are cinematic techniques employed for the better understanding of the working of the capitalist system of America. These techniques helped Dos Passos to understand the historical process. Dos Passos used these cinematic techniques to intensify the theme of the novel and to bring about novelty and originality. The characters read slogans on restaurant menus and scan the headlines of the newspapers. The cinematic techniques help Dos Passos to relate the temperament, interests and the various traits of their personality. These techniques perform the role of a social discourse on the pattern of Foucault’s theory. The main concern of Michel Foucault is to explore the operation of knowledge, power and truth and he investigated this trinity in his *The*

Archeology of Knowledge and Genealogy of Power. Foucault argues thus in his Lecture delivered on 7th January 1976:

Let us give the term genealogy to the union erudite knowledge and local memories which allows us to establish a historical knowledge of struggles and to make use of this knowledge tactically today (Foucault, *Will to Know* 23).

Foucault believes that all human struggles of history are an expression of knowledge and an attempt to seek truth. Dos Passos uses the clippings of the newspapers to explore the trinity of knowledge, power and truth. Foucault opines thus:

I have tried that is, to relate its mechanisms to two points of reference, two limits: on the one hand, to the rules of right that provide a formal delimitation of power, on the other, to the effects of truths that this power produces, and transmits, and which in their turn reproduce this power. Hence, we have a triangle, power, right, truth (37).

He creates the atmosphere of seriousness and to depict the historical relevance in the novel like the “Newsreels” and “Biographies” of *The Big Money*. The juxtaposition of the past and the present indicate the cultural changes of American society. Sergei Eisenstein in his book *The Film Sense* (1942) observes thus: “While playing with pieces of film, they discovered a certain property in the toy which kept them astonished for a number of years” (Eisenstein 4).

Dos Passos wrote *Manhattan Transfer* and *The 42nd Parallel* to depict the struggles of the workers and in a way, he is a seeker of truth. The montage technique was helpful in creating scenic effects as the theme, material and the main action of the plot are integrated by the montage technique intensifying the main themes. Dos Passos employed the cinematic techniques, in its flashes, its cutbacks and its speed. E.D. Lowry, Blanche Gelfant and David Sanders have described the indebtedness of Dos Passos to futuristic art and the films and drama of Einstein. *Manhattan Transfer* depicts the theme of emptiness of society and culture in the plot of the novel in two

hundred episodes involving half a dozen characters. The plot is set in New York and the city acts as a character in the novel. Dos Passos has highlighted all the ugliness, greed, lust for money and the human degradation. The captions of the newspapers are combined with impressions to indicate the routine life of New York:

The sun's moved to Jersey, the sun's behind Hoboken Covers are clicking on typewriters, roll top desks are closing: elevators go up empty, come down jammed. It's ebb tide in the downtown district, flood in Flatbush, Wood Lavan, Dyckman Street, Sheephead Bay, New Lots Avenue, and Carnarsie (Passos, *Manhattan Transfer* 169).

The sky-scrapers, the back-alleys and the tenements contribute to the development of the plot. Dos Passos has portrayed the vulgarity and garishness of New York; a mad world of sex, high finance and crime. The characters are the products of the modern urban society and their primary concern is their selfish interest and lack of concern for others. They are lustful, avaricious, hypocrite and intellectually shallow given to materialism and self-aggrandizement. Michel Foucault explored the working of human nature and culture in his *Technologies of the Self* (1988). Foucault discusses the ways in which technologies have always been part of culture and society and lead to self-formation. Foucault believes that

History and culture are inter-connected and to sketch a history of the different ways in our culture that humans develop knowledge about themselves . . . and to analyze these so- called sciences as very specific truth games related to specific techniques that human beings to understand themselves (Foucault, *Technologies of the Self* 17).

Manhattan is used as a symbol of industrial civilization; symbolizing the greedy, and selfish nature of the capitalists. New York is the personification of a historical trend toward monopolistic, capitalism with its denial of freedom to the individuals. Dos Passos founded *New Masses* magazine in 1926 and wrote articles expressing his radical ideas associated with communistic thinking. His main focus was the welfare of the lower classes and the restoration of the individual freedom; dignity and identity. Dos Passos creates sense impressions employing the techniques of cubism.

The plot of the novel begins with Ellen Thatcher who is an important woman character in the novel. She rides on a bus through the streets of Manhattan and the scene is vividly described by the novelist: “Sunshades, summer dresses, straw were bright in the sun that glinted in squares in the upper windows of houses, lay in bright slivers on the hard paint of limousines and taxi cabs” (Passos, *Manhattan Transfer* 137). Dos Passos creates a sense of chimera and disorientation through the images of nature. The setting of the novel is picturesque as the urban setting is in tune with the theme of capitalism. Ellen is an actress and a show star and the urban setting has exposed her lust for money; sex and fashion. She has multiple identities as she changes her roles and performs one past after the other, on and off stage. Men woo her and she is pushed into various roles in the novel. She is very happy when Stan, her lover remarks: “You’re so lovely . . . you’re out of another world old kid. You ought to live on top of the Woolworth Building in an apartment made of cut glass and cherry blossoms” (152). The imagery of cut glasses and cherry blossoms is very effective in portraying the character of Ellen who is a modern flapper of America. She is an image of commodity for male display; she has just come out of the taxi: “with dancing pointed girlish steps...her cheeks a little flushed her eyes sparkling with the glinting sea blue night of deep streets” (400).

Dos Passos was so much passionate about the cause of liberty that he was arrested for picketing in behalf of Nicola Sacco and Vanzetti; two men who had been falsely implicated of murder and burglary. He was moved by Sacco-Vanzetti case; he appealed to President Lowell to fight for their liberty and dignity but all his efforts were in vain as both were executed in 1927. This historical episode greatly changed the mind and sensibility of Dos Passos who saw America divided into two parts; one part which controlled the wealth and the machinery of law and administration and the other part of vast majority of Americans enslaved and oppressed by the capitalists. Foucault avers thus about the role of power:

When we say that sovereignty is the central problem of right in Western societies, what we mean basically is that the essential function of the discourse and techniques of right has been to efface

the domination intrinsic to power in order to present the later at the level of appearance under two different aspects: on the one hand, as the legitimate right of sovereignty (Foucault. *Power and Knowledge* 39).

Dos Passos investigated the role of sovereignty in the American society and its misuse by the bourgeoisie. The workers were denied all the fundamental rights as they were not allowed to lead a normal and comfortable life. They were not paid regular wages and were often sacked on petty issues. Calverton (1932) in *The Liberation of American Literature* comments thus supporting the radical vision of Dos Passos:

Convinced that American society cannot continue in its present capitalistic form, Dos Passos believes that the only way out is through a social revolution which will emancipate the workers from their present state of subjection to the industrialists (Calverton 452).

Calverton eulogizes Dos Passos for his “fresh impulse” for creation and progressive radical vision. Dos Passos wrote in the *New Republic* that “it’s about time that American writers showed up in the industrial field where something is really going on, instead of tackling the tattered straw men of art and culture.” He was against the vested interests and the power structure of the capitalists who used its power to further their selfish gains. Foucault (1988) observes in his interview “Truth, Power, Self” thus:

All my analyses are directed against the idea of universal necessities in human existence. They show the arbitrariness of institutions and show which space of freedom we still can enjoy and how changes can still be made (Foucault 11).

The novel *Manhattan Transfer* opens on a note of death and decay. The novel opens with a hospital scene where a nurse holds a new born baby “squirmed in the cotton wool feebly like a knot of earthen worm” (Dos Passos *Manhattan Transfer* 3). Ellen is born and the novel depicts the journey of her life. Her tongue clicks “like the ticking the clock” (44). Jimmy Herf is the central consciousness of

the novel belonging to a wealthy family. He appears on 4 July 1904 living in a hotel with a child with a mother. His mother died in his childhood. He was brought up by his Aunt Emily and Uncle Jeff Merivale. They are not happy to know Jimmy disinterested in money matters. The common tendency in the youth was to earn and collect money but Herf is quite a different young boy as Jeff remarks:

I have not noticed that you felt sufficient responsibility about money matters...sufficient enthusiasm about earning your living, making good in man's world. Look around you.... thrift and enthusiasm have made these men what they are (100).

Jeff Merivale is a staunch capitalist who believes in building big capital but Jimmy Herf is for the common man as he doesn't show any passion for "money matters" at all and he thinks that "uncle Jeff and his office can go plumb to hell" (Passos 101). Jimmy Herf is very fond of reading; "imaginative and romantic" by temperament. Being an idealist, he rejects the business life and becomes a newspaper reporter. He loves journalism because he thinks that this "is always the way ...a parasite on the drama of life, reporter looks at everything through a peephole. Never mixes in" (272). Jimmy Herf discusses all such issues with his friend Stan Emery:

Why the hell does everybody want to succeed? I'd like to meet somebody who wanted to fail. That's the only sublime thing.

It's alright if you have a comfortable income.

That's all bunk.... Golly this is some cocktail. Herf I think you're the only sensible person in this town. You have no ambitions.

How do you know I haven't?

But what can you do with success when you get it? You can't eat it or drink it. Of course, I understand that people who haven't enough money to feed their faces and all that should scurry round and get it. But success...

The trouble with me is I can't decide what I want most, so my motion is circular, helpless and confoundedly discouraging (148).

Dos Passos gives the metaphor of "circular motion" to portray the confused and bewildered character of Jimmy Herf who strikes as misfit in an age of transformation and industry, technology and capitalism. Lukacs is a prominent Marxist; he argues that Jimmy Herf of Dos Passos is a "seeker of truth" in the industrial set up as Jimmy Herf thinks of "pursuit of happiness, unalienable pursuit...right to life liberty... (Lukacs 310). His quest for happiness is elusive because of the pervasive vogue of capitalistic culture. Marshall Berman observes that in the capitalistic structure the individuals were supposed to adapt and assimilate otherwise an individual like Jimmy Herf "would become a passive victim of the changes imposed by those who dominate the market" (Passos, *Manhattan Transfer* 94). Jimmy's friend Martin tries his best to teach the capitalistic culture to Jimmy Herf. He "forces us to seek a complete adjustment of government and social life" (222). Martin argues that in the industrial set up each American has to change to survive. Foucault has discussed the issue of freedom in his essays and interviews. He observes thus:

The effects of the rapid process of economic and cultural globalization have made many of our traditional ways of thinking and living redundant, and have raised critical questions about our 'freedom' to command our lives. On the other hand, neo-liberalism and the extreme individualism characterizing our culture have made 'freedom' itself a contestable value (Foucault, *Freedom* 15).

It is ironical that Bud is hopeful of getting good opportunity in New York City but Jimmy Herf is sick of the life of New York. He realizes that if he stays in New York he doesn't have the chance to change his life. Jimmy is unhappy to see the revolving doors grinding out his years like sausage meat. He is the main commentator of life as he watches everything carefully. He falls in love with Ellen Thatcher, but his marriage ends in divorce. He is sick of the ugliness of New York city and at the end of the novel he flees New York as he says: "I'm beginning to learn a few of the things I don't want...At least I'm beginning to have the nerve to

admit to myself how much I dislike all the things I don't want" (Passos, *Manhattan Transfer* 360). Jimmy is lost in his thoughts as he observes the activities of social life of New York. For him New York is a modern waste land and life is hellish here because he cannot struggle like animals to earn money. Herf shares his sense of failure with his cousin while sitting in the park: "I'm very poor at wrangling things" (248). His confusion is described thus by Dos Passos:

For a moment not knowing which way to go, he stands back against the wall with his hands in his pockets, watching people elbow their way through the perpetually revolving doors; soft-cheeked girls chewing gum, hatchet faced girls with bangs, cream faced boys his own age (251).

Herf thinks that he is misfit in the capitalistic society. Like Stan, Jimmy Herf has no positive alternative in life; he is just a watcher and not a seeker. Jimmy believes in freedom as he rejects the offer of Joe Harland and of her uncle to follow the success ideal. He has limited desires and cannot lead a slavish life. He rejects the opportunities provided to him and expressed his desire not to get anywhere but to escape as Foucault says:

Where the determining factors are exhaustive, there is no relationship of power: slavery is not a power relationship when a man is in chains, only when he has some possible mobility, even a chance of escape (Foucault, *Subject and Power* 342).

He has lost all the money except for three cents and is struggling to find out new meaning of life. Jimmy Herf is compelled to live with his uncle Merivale who is a "money grabber" after the death of his mother. His uncle symbolizes inhuman capitalism and materialism of the age. His uncle employs Jimmy in his firm with his son James Merivale who turns out to be a bully and a crazy money maker. In his early childhood James Merivale used to play money game called "stock market" and made huge money. He doesn't believe in traditional morality; he married his sister with a bigamist and reached at the apex of success. He is seen reading the *Wall Street Journal* and smoking a 35 cents cigar. Jimmy Herf doesn't want to work with him and wants to live alone:

His muscles stiffen. Uncle Jeff and his office can go plumb to hell. The words are so loud inside him he glances to one side and the other to see if anyone heard him say them (Passos, *Manhattan Transfer* 109).

Jimmy Herf is quite dissatisfied with his life; he is alienated and always dreams of running away from New York: “I mean Bogota and Orinoco and all that sort of thing” (158). He feels bored in life all the time in the stone hearted city of New York: “he’d be willing to risk elephantiasis and bubonic plague and spotted fever to get out of this hole” (158). Dos Passos gives the concrete image of “hole” and “den” to depict the anguish of Jimmy Herf. He knows that there is no place to go, “yet you have to know in which direction to step” (160). Jimmy Herf is confronted with the existential reality since he has no option to run away from the stifling environment of New York. Foucault observes that knowledge brings enlightenment in human beings.

The human person, become present to him in self-consciousness has to assume the superhuman task of establishing an order of things as soon as he becomes aware of himself as an existence at once autonomous and finite. This is why Foucault regards the modern form of knowledge as marked from the very start by the aporia that the modern form of knowledge as marked from the very start by the aporia that the knowing subject itself up out of the ruins of metaphysics in order, in the consciousness of his finite powers to solve a task requiring power (Foucault, *Power/ Knowledge* 75).

Jimmy has to accept the reality and follows what his cousin James Merivale tells him: “do everything he was told all his life and flourish like a green bay tree” (Passos, *Manhattan Transfer* 160). The image of the green bay tree is very effective to describe the myth of American success and material prosperity. The main theme and conflict in the novel are depicted through the life of Jimmy Herf; his victimization by the mercantile society, his marriage a disaster and his repeated attempts to fight with the cruel capitalism forms the core of the novel. Michael

Madsen (2010) observes that “In *Manhattan Transfer*, we see great fragmentation and the majority of the characters and inhabitants in the city are alienated from each other-either because they choose to, or because there is no other way out in the city” (Madsen 36). Foucault’s archeology also helps to grasp the root cause of social discomfort and the plight of the individuals. Jimmy Herf’s final gesture to go to war is “another dead end.” Jimmy is the backbone of the novel, as one character that exposes the oppressive nature of the capitalistic society ruled by James Merivale. Foucault observes that the main motive of an intellectual is to struggle in life. Jimmy is the hero of the novel because he is a spirited fighter. Foucault (1988) in his *Power and Truth* observed thus:

The intellectual can operate and struggle at the general level of that regime of truth which is so essential to the structure and functioning of our society. There is a “battle for truth” or at least “around truth”- it being understood once again that by truth I do not mean “the ensemble of truths which are to be discovered and accepted” but rather the ensemble of rules according which the true and the false are separated (Foucault 73-74).

Jimmy Herf is the only character who embodies a redeeming vision and a representative of the oppressed Americans in an industrial society. The vicious capitalistic environment paralyzes his will as he wanders off, “a ghost of the past.” Joseph Warren Beach in his book *American Fiction: 1920-1940* observes that there are two sets of characters in *Manhattan Transfer*; “those who knew how to take advantage of the conditions” and prosper and those who are “the misfits and exploited masses” (Passos, *Manhattan Transfer* 36). Dos Passos depicts the failures and defeats of Jimmy Herf who fails to assimilate in the capitalistic culture and suffers. He fails to adapt to the pattern of the New York City. In the “Skyscraper” chapter jobless Jimmy Herf wanders about the city:

With every deep breath Herf breathed in rumble and grind and painted phrases until he became to swell, felt himself stumbling big and vague, staggering like a pillar of smoke above the April streets, looking into the windows of machine shops, button factories,

tenement houses, felt of the grime of bed linen, and the smooth whir of lathe (352-353).

Dos Passos has depicted the state of disorientation of Jimmy Herf at the end of his journey of life through the images of urbanity of New York City. Jimmy has lost his job and his wife and is walking restlessly in the streets of Manhattan. His mind is confused as he walks through the streets. It is a sunny day, the sky is “a robin’s egg blue” and his muddled mind thinks of the latest news and advertisements:

Spring rich in gluten...Chockful of golden richness, delight in every bite, THE DADY OF THEM ALL, spring rich in gluten. Nobody can buy better bread than PRINCE ALBERT. WROUGHT steel, money, copper, nickel, wrought iron. All the world loves natural beauty. LOVE’S BARGAIN that suits at Gumpel’s best value in town (351).

Jimmy Herf is mentally disturbed as he mixes facts with fancy; he continues to walk up and down the streets of Manhattan as if in fever. Jimmy feels that he is losing his rational thinking in desperation. He loses his self and the images of sweetness of April are mixed up with “the gasoline air” and “ice cream sodas.” The world of New York has brought about his dissolution as he mixes up soda water with April syrups. He walks out of the heartless steel city of New York “taking pleasure in breathing, in the beat of his blood, in the tread of his feet on the pavement” (404). The critics have given their divergent opinions about the ending of the novel. E.D. Lowry observes that Jimmy’s walking at the end symbolizes as “another dead end”. Michael Clark (1987) observes that the ending of the novel signifies “Jimmy’s spiritual rebirth” in the spring. Dos Passos has depicted his “liberation and redemption” at the end of the novel (Clark 110). Dos Passos depicts the courage of Jimmy to “explore his self and to escape from the inhibiting environment of the steel city” (100). Clark further argues that in the last two sections of the novel Dos Passos dramatizes the decline of natural environment by the forces of industry and materialism and the loss of identity and dehumanization of Jimmy Herf. Jimmy looks at the spring wagon loaded with merry flowers that comes abroad

his ferry. He feels that the wet flowers are also a part of the society as the apartments of “cut glasses and steel rods.” At the end of the novel of *Manhattan Transfer* he walks along the river, broken and alone, full of defeat which the city has landed. The novel explores the personal tragedy of Jimmy Herf who loses everything in New York:

Jimmy walks fast to get out of the smell. He is hungry; his shoes are beginning to raise blisters on his big toes. At cross-road where the warning light still winks and winks, is a gasoline station, opposite it the Lightning Bug lunch wagon. Carefully he spends his last quarter on breakfast. That leaves him three cents for good luck, or bad for that matter. A hug furniture truck, shiny and yellow, has drawn up outside (Passos, *Manhattan Transfer* 404).

Dos Passos has given a realistic picture of the oppressive nature of the capitalistic society and the heartless people who scrapped old values of the old American society and made money through smuggling and cheating others. Foucault observes thus about the role of sovereignty “The theory of sovereignty is something which refers to the displacement and appropriation on the part of power, not of time and labor, but of goods and wealth” (Foucault, *Power/Knowledge* 48). Steel, concrete and asphalt took over and human beings also became heartless like concrete and steel. Bud and Jimmy Herf were the victims of this callous culture of New York. The life of an individual is hellish; his survival in the metropolis became problematic. Malcolm Cowley observes that Jimmy “commits an act of symbolic suicide by walking out alone, bareheaded, into the dawn” (Cowley 173). There is no positive approach in the life of Jimmy as New York City has no appeal for him while others are prospering and rolling in wealth. Through the character of Jimmy, Dos Passos has depicted the theme of “alienation and loneliness.” Dos Passos gives a realistic depiction of a science and technology; the transformation of culture and the emergence of the capitalistic structure that brought about alienation to Bud and Jimmy Herf. Ellen assumed multiple identities and roles and her journey from Ellen to Ellaine and Helena depicts the story of human degradation and the collapse of American Dream.

Unlike Jimmy Herf, Ellen Thatcher is lost in the mad race of making money. In her early childhood, she was encouraged to dance by her father and soon she developed a liking for the theatre. After her first trip to a play her father comments: "We've just been to the most wonderful play... And Maude Adams was free. Ellie loved every minute of it" (Passos, *Manhattan Transfer* 23). When she grew up, she wanted to be the "greatest hit on Broadway" (154). Nan of *Streets of Night* never married but Ellen married several times to grab money from different husbands. The city of New York is built by cement and steel; the steel of city also goes into the heart of Ellen. She creates her own world of fantasy ruled by money and material things. Feelings, emotions and passions are meaningless in her world. She spends most of her valuable years in the parties, clubs and dancing halls. She is referred to as Ellie, Elaine or Helena and all these various names lead her to self-estrangement. She goes on changing her names just to hook different men belonging to the elite class and to grab their money. Georg Simmel in his book *The Philosophy of Money* (1900) explores the money mania of human beings and its destructive effects. He observes that "money arouses contradictory emotions in the human subject, the deepest and the highest bliss" (Simmel 279). She is the only character in the novel who rides on the wave of success like Daisy of *The Great Gatsby* of Scott Fitzgerald. Daisy marries Tom Buchanan and stays with him; rejects the repeated proposals of Jay Gatsby but Ellen Thatcher enjoys the taste of several marriages. Maxwell Geismar observes in his book *Writer in Crisis* thus:

Ellen Thatcher is the first full length portrait of the thwarted women who, succumbing to money, power, prestige, to art, to fads, to everything in short but their natural role as Essen, are fated to become hard careerists (103).

Dos Passos gives the image of the train journey and the images of loss and defeat and lust are repeated. This time Ellen is going with Jimmy Herf and Ellen goes to Europe. In her first journey she discovers John Oglethorpe was the only person who discovered her talent and did everything to raise her and market her. Ruth Prynne says: "Ogle's done everything in the world for her. If it hadn't been for him, she'd still be in the chorus" (Passos, *Manhattan Transfer* 134). But her

marriage with Oglethorpe doesn't survive for long; he is discovered as gay and she divorces him instantly. Ellen then uses all her tactics to entrap Jimmy Herf. She wins him and her second journey begins when she marries Jimmy Herf. Dos Passos remarks thus:

Jimmy fed in a tape in and out the revolving doors, noon and night and morning, the revolving doors grinding out his years like sausage meat. All of a sudden, his muscles stiffen Uncle Jeff and his office can go plumb to hell. The words are so loud inside him he glances to one side and the other to see if anyone heard him say them (120).

This marriage also collapses because Jimmy is no longer "the only person left she can really talk to" (265). Ellen loses Jimmy who gets the news of the death of his mother. Dos Passos depicts the loneliness of Ellen thus: "She felt hungry and alone. The bed was a raft on which she was marooned alone, always alone, afloat on a growling ocean" (168). Nan of *Streets of Night* and Ellen Thatcher of *Manhattan Transfer* are career women given to the accumulation of money. Both the women share a common failure to find happiness in love. Ellen is not satisfied with one man; she falls in love with Stan and feels "God it's terrible to be in love" (154). In fact, Ellen is a typical flapper; she doesn't want love she dreams to be "the greatest hit on Broadway" (154). She has all the important traits of the women of the Restoration Comedy of Manners; she is lustful, inconstant, wants all men to adore her. Ellen Thatcher is in the grip of emotional alienation and she has to depend on Oglethorpe for assistance and support. She admits:

"I was just dying to see you really Jojo... By the way if you haven't anything else to do this evening you might slip down for a few minutes. I want to know what you think about my reading of the part" (141)

Dos Passos gives the imagery of rose to describe the alienation, defeat, failure and emptiness of Ellen's life. She is fond of red roses when she is a grand success in Broadway. Harry Goldweiser had helped Ellen to rise in the social ladder; he comments thus:

If you can give the public what it wants at that time and at that place you have a hit. Now that's what Elaine gave in this last show...She established contact with the audience. It might have been the greatest play in the world acted by the greatest actors in the world and fallen a flat failure.... And it doesn't know how you do it; nobody don't know how you do it (206).

When she was born, Ed Thatcher brought roses to his wife. As a little girl Ellen dances before her father on the carpet with a red rose pattern (17). When she is a success, she brings red roses to her father. Her romantic love affair with Stan takes place on "the bedroom that contains roses" (198). Ellen's love affair with Stan Emery has collapsed and she continues her love with Jimmy Herf. She marries him and soon divorces him because she doesn't love him and for "he is no longer the only person left she can really talk to" (265). Several men are after her and they declare that they want to marry her but she no longer believes in the traditional way of love. Every man loves her because of her charismatic charm and cunningness. Finally, she is in search of stability and security and she finds George Baldwin a suitable old man for her who is financially sound and socially famous man in New York. Ellen takes a strong decision and gets the child of Stan aborted to get married with Baldwin. But her marriage with Gorge Baldwin further intensifies her despair. Dos Passos has given the graphic picture of Ellen's loneliness and psychological despair:

Through dinner she felt a gradual icy coldness stealing through her like no vaccine. She had made up her mind. It seemed as if she had set the photograph of herself in her own place, forever frozen into a single gesture. An invisible silk band of bitterness was tightened round her throat, strangling . . . I guess I can stand it if you can George, 1 she said quietly (375).

As a child Ellen hated to be a woman; she hated the way women chatter and talk. She hated the smell of women, perfume, furs, dry goods and other things for which a woman is known. In fact, she didn't receive love or affection from her mother in childhood. She carried a dislike for women into her adult life: "Ellen

walked up and down the room with clenched teeth. I hate women. I hate women” (188). The irony is Ellen never forgets her feminine role and is fully aware of her existence in her private chamber: “Then Ellen hung her yellow nightgown on a chair and undressed, caught a glimpse of herself in the mirror, stood naked looking at herself with her hands on her firm apple shaped breasts” (168). She has become emotionally frigid as she has no real love for anyone.

Dos Passos uses the cubic technique to give the knowledge of fragmented and atomistic ways in the novel. He has portrayed the urban environment using all the literary devices of the cubist art. Ellen rides on the bus through the streets of Manhattan: “sunshades, summer dresses, straw hats were bright in the sun that glinted in squares in the upper windows of houses, lay in bright silvers on the hard paint of limousines and taxi cabs” (137). Dos Passos evokes the sense impressions and explores the mood of Ellen lost in the fantasy of glamour. Ellen is a famous show star but she feels stressed all the time because it is a challenge for her to retain her authentic identity as she goes on changing her roles. Stan, her lover declares that “you’re so lovely... you’re out of another world old kit. You ought to live on top of the Woolworth Building in an apartment made of cut glass and cherry blossoms” (152). Now the image of “cut glass” is different from the image of “cherry blossoms.” Glass symbolizes the world of concrete and steel and the other of nature and culture. Ellen lives in a separate world far removed from the world of reality. She has turned into a mere plaything at the end of the novel; an image of commodity for male display. In the last scene Ellen stepped out from the taxi “with dancing pointed girlish steps...her cheeks a little flushed, her eyes sparkling with the glinting sea blue night of deep streets” (400). At the end of her sexual adventures; she becomes a decorative crown of old George Baldwin success, an image of male wish fulfillment. Her lust and greed for money has made her stone-hearted. Ellen uses men as a means to further her success motive and to gather money. She gives nothing to them, nothing that a woman is capable of giving; love, affection and good company as she says to Baldwin: “I don’t want to be had by anybody” (398). Ellen is a selfish, greedy and money-minded woman; she has no morality and no faith in cultural values. Foucault (1988) in *Will to Know* observes thus:

The functioning of money is not accounted for by a theory of the signifier, but rather by analysis of the simulacrum. Money was simulacrum before becoming sign. And maybe we can go further. It is as simulacrum that is sign: getting it to function as sign in a market economy is an avatar of its real history as simulacrum. Simulacrum of a nature of things, of a value exclusive to it, of a real equivalence. What Marx called “fetishism”. To summarize all this, let’s say that money is linked to power as simulacrum (Foucault 141-142).

Ellen Thatcher is so much obsessed with accumulating money that she has no compassion for anyone in the world. In her emotional aridity she is unable to cry as well. She has no tears for anyone and is without any milk of kindness. She belongs to the world of heartless witches. Dos Passos gives the images of steel and rock to portray her as a stone-hearted woman. She is repeatedly described in terms of the heartless city. She symbolizes urban and the capitalistic culture of culture of New York, she attracts and then disappoints repeatedly. As an actress, Ellen can put “the passion and terror” (Passos, *Manhattan Transfer* 212) into her performances, but it’s all surface show and means nothing. Ellen’s voice is “a tiny flexible sharp metal saw” (228). She feels like “a busted mechanical toy” (400). She is described in terms of the city structure by Dos Passos. At last, she leaves the stage and says: “I hate it; it’s all false. Sometimes I want to run down to the foots and tell the audience, go home you damn fools. This is a rotten show and a lot of fake acting and you ought to know it” (180). Ellen experiences what Georg Lukacs calls heaviness as “the absence of present meaning, a hopeless entanglement in senseless casual connections” (Lukacs 57). Her spirit is “like a rollercoaster’s into shuddering pits of misery” (Passos, *Manhattan Transfer* 153). The problem with Ellen is her personal ego; she wants people to worship her as she says: “George I don’t want to be had by anybody. Can’t you understand that a woman wants some freedom?” (190). She is crazy in her adventures; in sex and in grabbing money. Ellen suffers alienation because of her wrong choices and because of her failure to adapt to the new culture of America. Marx understands alienation “as the domination of a subject by an estranged object of its own creation” (Marx 25). Dos Passos gives the image of cold house is again very effective: “Like a light house, she sits up cold white out of

reach... Men's hands crawl like bugs on the unbreakable glass . . . But in deep pit blackness inside something clangs like a fire engine" (Passos, *Manhattan Transfer* 182). When she is happy her emotions are cold and her attitude is indifferent. When people praised her performance, the words seem to her "an elevator carrying her up dizzily, up into some stately height where electric signs cracked scarlet and gold and green" (154). As the plot of the novel progresses, she is becoming hard and mechanical. She lacks warmth and affection; she is cold, indifferent and she becomes "as hard as the buildings surround her." Ellen felt herself sitting with her ankles crossed, rigid as a porcelain figure under her cloth, "everything about her seemed to be growing hard and enameled" (375). Stan commits suicide as she is sick of Ellen who reacts "To hell with her." Stan's death doesn't shake Ellen who thinks herself: "If I could only cry; there are people who can cry their eye out, really cry themselves blind . . ." Her several marriages symbolize her uncertain and instable character. She is "all hollow inside" (375). In desperation Stan sets fire on his new furniture, the apartment, and himself to escape from heartless Ellen. Gelfand closely observes the role of money and "the social disorganization" in the plot of the novel commenting thus:

Material success and spiritual salvation seem to require irreconcilable modes of behavior . . . The immediate intuition of God as a creative and fertile Principle or a benevolent Being—often called forth by a direct perception of the abundance, variety, and beauty of naturalness—is hardly provoked by a mechanized urban setting (Gelfand 34).

Ellen resigns herself to Baldwin which is an emotional death for her. Ellen's decision to marry George establishes not hope but despair. Baldwin is very much excited to marry Ellen but his belief that "life's going to mean something" (Passos, *Manhattan Transfer* 375) will be destroyed for Ellen. Ellen rejected reality and failed to adapt to the capitalistic hostile environment. She discarded all the traditional values and punctured the morality of marriage by entering into alliances with several men:

She wants to be rich, a suitable desire for a child of a man obsessed with money. Although she doesn't like men, she keeps marrying them, her beauty attracting those whose values are as superficial as her own. Having married John Oglethorpe, her chief emotional response is nausea: "If she touched him, she would die is merely one line indicative of money (117).

In *Manhattan Transfer*, Dos Passos has portrayed money as a power of control that governs the lives of characters. Foucault also contends in *The Will to Know* (1988) that "forms of thought, such as measurement, developed in tandem with money in Ancient Greece. Because of its powerful nature, money controls everything and cannot be controlled." Ellen firmly believes that money is a powerful force and she can get identity in New York City only through money. With money she can move and go in all times and directions without being questioned. Dos Passos has portrayed the unrestrained self of modern man and his passion for money and his eventual degradation through the character of Ellen. All her activities; thoughts, actions, plans and her relations are decided by money. When her plans fail, she goes into depression brooding in natural waters:

She drew her knees up to her chin and sat thinking. From the street she could hear the occasional rumble of a truck. In the kitchen below her room a sound of clattering had begun. From all around came a growing rumble of traffic beginning. She felt hungry and alone . . . She drew her knees up closer to her chin (Passos, *Manhattan Transfer* 168).

Ellen Thatcher shows in her character a complete surrender and submission to the power of money. In this regard, Foucault indicates that power has its way to circulate discourse to redefine the identity of individuals in the society. Dos Passos reflects a Foucauldian concept of identity in which power is productive source of that identity. Ellen of Dos Passos claims that money can reshape one's identity as innocent and lovable. Dos Passos' *Manhattan Transfer* through the discourse of power portrays the sense of freedom through money power, people long for. Dos

Passos renders his concept of freedom and liberation which is compatible with Foucault's orientations of the identity of modern man. Foucault observes that man is free to enjoy freedom and so Ellen is free to choose her own life style. Foucault observes that "where there is power, there is resistance" (Foucault, *Subject and Power* 7). Ellen Thatcher is least bothered to resist the power of money to survive and to liberate from money mania. On the contrary she is lost in the abyss of money mania. Marshall Berman in his book *All That Is Solid Melts Into Air* (1982) describes how modernity, capitalism, alienation brought huge loss to human beings and Ellen is one such example:

To be modern is to find ourselves in an environment that promises us adventure, power, joy, growth, transformation of ourselves and the world and, at the same time, that threatens to destroy everything we have, everything we know, and everything we are (Berman 15).

Georg Lukacs wrote *The Theory of the Novel* (1920) and gives the term "heaviness." Ellen Thatcher is suffering from heaviness because she is alienated in the society. Her main objective is to accumulate money and to achieve this she works hard discarding all the norms of morality. In the first scene Dos Passos depicts the scene of celebration of her birth day and shows some interesting pictures of her youth. She was married for the first with a prominent Hollywood actor John Oglethorpe and she got chance to rise on the social ladder. John Oglethorpe is the symbol of physical and spiritual sterility in the novel. He has money but inwardly he is shallow and lives with a void. Dos Passos gives the scene which involves Ellen and John Oglethorpe as they ride the train to Atlantic City to celebrate their honeymoon. The event is reported through Ellen's consciousness: "the wheels rumbled in her head, saying Man-hattan-Tran-sfer, Man-hattan-Tran-sfer." The scene is dismal: "brown marshes . . . black windows of factories . . . puddly streets . . . a rusty steamboat . . ." (Passos, *Manhattan Transfer* 116). He is gay and this leads to the collapse of the marriage with Ellen.

Ellen Thatcher flirts from one stifling affair to another. She feels like "a bug covered light-house, a porcelain figure under a bell-glass" (300). She is "a

photograph of herself . . . forever frozen into a single gesture and strangled by invisible silk band of bitterness” (375). Ellen meets Jimmy Herf and both of them interact occasionally after the divorce with her husband Oglethorpe. Herf expresses his wish to go to war and she dreams of a big screen celebrity to gain money and power; she dreams of financial success and upward mobility. They talk not of dying but of being a nurse or war correspondent, and then dance. Jimmy Herf is becoming plaster and Ellen is a machine for taking him apart:

Get up on your toes and walk-in time to the music . . . Move in straight lines that’s the whole trick. Her voice cut the quick coldly like a tiny flexible sharp metal saw. Elbows joggling faces set, gollywog eyes, fat men and thin women and fat men rotated densely around them. He was crumbling plaster with something that rattled achingly in his chest, she was an intricate machine of saw tooth steel white bright, blue bright, copper bright in his arms (228).

Ellen is a psychic wreck as she behaves like a neurotic in the novel. In four hundred pages of *Manhattan Transfer*, Geismar observes that Dos Passos has “recreated...a dozen metropolitan sagas full of fury and anguish, the distortion of being” (102). When the stress level of Ellen rises, she becomes like the steel structure of the New York City, “a stiff cast iron figure in her metal green evening dress” (261). However, she enjoys sexual freedom and becomes pregnant. It is unfortunate that her lover Stan commits suicide and she has to get the child aborted in her quest for another suitor. Ellen thinks to herself “If I could only cry; there are people who can cry their eyes out, really cry themselves blind...Anyway the divorce will go through” (259). Ellen is not at all hurt or moved and watches the tilt of her leather hat. She is worried about the buttons of her gloves and raises her hand in a mechanical way crying for the “taxi.”

A fire engine roars past, a horse wagon with sweaty faced men pulling on rubber coats, a clanging hook and ladder. All the feeling in her fades with the dizzy fade of the siren. A wooden Indian, painted, with a hand raised at the street corner (268).

Ellen makes one more promiscuous venture and marries Herf and gives birth to a baby boy Martin. Ellen separates from Herf too because she never loved him and it is in her habit to change men. Now her next target is George Baldwin, a prominent lawyer of New York City; wealthy, affluent and of great reputation. Ellen desperately wants security and settlement and Baldwin can give her stability of life. “Ellen felt herself sitting with her ankles...the air blues streaked with cigarette smoke, was turning to glass” (375). At the end of the novel Ellen brushes up against a dirty boy and feels “the huddling smell” of poverty under “all the nickel plated; gold plated streets enameled with May” (395). Dos Passos investigates the economic forces that destroy the individuals in his novel. He gives an insight into the rise of industry; construction business and locates a vast amount of social evil in real estate. The industry involves not just the city but the machine, all the cranes, bulldozers, and cement mixers that go into a modern structure. These images of infrastructure are effectively used to depict the stone hearted nature of the characters like Ellen and James Merivale. The images of “glow worm trains” with “foggy looms of spider web bridges” and the people rushing out of the building of the offices “like sap at the first frost” highlight the dullness and the boredom of the life of the people of New York. Dos Passos comments thus:

Not only did building corrupt politics and thus disorient democratic men, it corrupted the language. No one could talk sensibly about the social costs involved; they merely mouthed clichés about “the forefront of progress (15).

In *Manhattan Transfer* there is consistent development of the characters as they pass through three definite stages of growth: initiation, involvement and alienation. Joseph Campbell in his famous book *The Hero with a Thousand Faces* (1968) talks of the various stages exploring the quest of the hero. But after the World War I, the situation changed and Dos Passos depicts in *Manhattan Transfer* the loss of freedom of the middle-class Americans and the oppression of the capitalists. Women like Ellen sell their bodies for money; men like Bud struggle to survive in New York City ruled by the rich business men like Jeff Merivale. The young Americans like Herf struggle to survive in the capitalistic and get defeated

and are compelled to escape from New York. The lust for wealth and power brought untold miseries for the working classes. The society fails to provide Herf and Bud with any kind of stable and permanent support.

Anna Cohen is another character belonging to the labor class in *Manhattan Transfer*. She represents the working classes; a symbol of the oppressive conditions under which laborers work. Her union goes on strike but she breaks the strike by going to work for Madame Soubrine:

I never did anything to hurt anybody in my life. All I want is for them to leave me alone and let me get my pay and have a good time now and then (Passos, *Manhattan Transfer* 389).

However, Anna becomes a victim of conspiracy of the capitalists; she is engulfed by flames and is reduced to “an arm in shreds, a seared black red face, a horrible naked head” (398). Her death is tragic but in the capitalistic world this is just a natural occurrence and a waste of life. Coolly, Ellen explains to the customers: “It was nothing, absolutely nothing. Just a little blaze in a pile of rubbish” (398). Dos Passos depicts the real picture of cruelty of the capitalists who use and abuse the workers employing all methods of violence and terrorize the workers. The same idea was developed later on by Dos Passos in his epic novel *U.S.A.*

Bud Korpenning is another important character belonging of lower working class who migrates from a village to New York City to make money. He wants to escape from his abusive father, but his stay in New York brings untold miseries to him as the survival in the capitalistic city is extremely difficult. He belongs to the working class and believes that if he can get an opportunity in the big city his life will improve. He spends days in New York in search of employment with tensions on his mind that the police may not find him since he has murdered his own father. He spends his days feeling that “If I could get more into the center of things” (21) hoping that everything will be resolved. Dos Passos dramatizes the conflict between the harsh capitalism and Bud who is out of the center and is an outsider in the capitalistic society ruled by Joe Harland and his father. Lukacs argues that a manual laborer like Bud usually “looks towards to the core or the center of the place, the

community to which he belongs” (66). He is defeated by the capitalistic forces; the police is after him all the time and he remain jobless and is on the verge of starvation. He is paralyzed by guilt:

Now I'm here I can't get work and I can't get over being steered. There's detectives follow me all round, men in derby hats with badges under their coats. Last night I wanted to go with a hooker and she saw it in my eyes...She could see it in my eyes (123).

Bud is defeated by the forces of capitalism and before death he prays to God to save him from the crisis of life. He presents a pitiful figure as he prays on his flophouse cot:

O God I want to go to sleep. Sweet Jesus I want to go to sleep. He pressed his knees together against his clasped hands to keep them from trembling. Our father which art in Heaven I want to go to sleep (121).

In desperation when all doors are closed for him, he jumps from the Brooklyn bridge and kills himself since he doesn't get more into the center of things (121). At last, he gets sleep and rest. Gelfand points out that all the major characters of Dos Passos in *Manhattan Transfer* reject the proposals of success of their uncles and fathers to revolt against the capitalistic world order of America. Jimmy Herf rejects success ideal of Uncle Jeff because success typifies his uncle whose image is odious to Herf. Interestingly, his “rejection of conventional success is also the hero's assertion of independence and freedom” (Gelfand 134). It is ironical that Jimmy, Stan and Bud destroy themselves in their passion to revolt against the false ideal of success of the capitalists. Stan forces Harvard authorities to dismiss him so that he can pursue “other fields of activity where his activities could be more actively active” (Passos, *Manhattan Transfer* 173). He marries Ellen and marriage is a catastrophic mistake of Stan. Ellen was responsible for his destruction; he burns himself and the situation is bizarre but it highlights his revolt against the forces of capitalism.

To conclude, in *Manhattan Transfer* Dos Passos depicts the corrosive impact of capitalist economy on the life of the characters. The plot of the novel has been investigated applying the theory of knowledge of Michel Foucault. The ideas of Foucault are very fruitful to investigate the oppressive environment of America. The novel is set in New York and two sets of characters are portrayed in the novel; those adapted themselves to the capitalistic environment and those who failed to get assimilated in the money culture. Jeff and Joe Harland follow the success myth; Ellen changed identities to accumulate money but suffered from moral and spiritual bankruptcy. Jimmy Herf and Bud are crushed by the power structure of capitalism; Bud commits suicide and Jimmy leaves New York for good. The Novel *Manhattan Transfer* is an indictment of the growing mercantile forces and the plight of the middle-class Americans. Dos Passos has used the ideas of knowledge of Foucault which bring awareness in the characters urging them to launch crusade against capitalism.

Dos Passos continued his investigation of the theme of knowledge in his novel *The 42nd Parallel* depicting the modern malaise. His *The 42nd Parallel* is a powerful example of virulent attack on the capital system which crushed the individuality of millions of middle-class workers of factories, mills, mines and coal fields. The novel symbolizes the age of speed and of the machine. Vernon F. Calverton in his book *The Liberation of American Literature* (1932) eulogized Dos Passos for documenting left-wing movements of 1930s in his novel *The 42nd Parallel*. Calverton remarks thus: "Convinced that American society cannot continue in its present capitalistic form, Dos Passos believes that the only way out is through a social revolution which will emancipate the workers from their present state of subjection to the industrialists" (Calverton 462). Joseph Warren Beach (1932) in his *The Twentieth -Century Novel* observes that *The 42nd Parallel* is "in some ways quite distinct in method" (Beach 501). F. R. Leavis in his article "A Serious Artist" published in *Scrutiny* (1932) observed thus: "*The 42nd Parallel* established Dos Passos as an unusually serious artist with the seriousness that expresses itself in the propagandist spirit. Unlike Mrs. Woolf, his antithesis, he cannot be interested in individuals without consciously relating them to the society and the civilization that make the individual life possible" (Leavis 70). Dos Passos'

The 42nd Parallel appeared as a trend-setter depicting characters involved in various situations to survive in harsh capital society. But Michael Denning (1996) observed that “*The 42nd Parallel* is no longer lives for American; it is not the focus of critical debates, nor is it a founding text for contemporary cultural formations, it has only the ability to provoke indifference and boredom” (Denning 167). But the investigation of the text of *The 42nd Parallel* reveals that it is grounded in certain ideologies that remain constant. Dos Passos’ main concern is the plight of the workers of the middle class; their challenges and struggles against the corrupt systems. He depicts the struggles of the individuals for democratic freedom. Dos Passos lashed at the institutions since they exploit all individuals for their aggrandizement. He has expressed his Marxian approach while mentioning the life and ideologies of Max Eastman, Mike Gold, and giving references to *The New Masses*, the Sacco-Vanzetti case and K.Y coal miners’ strike. Dos Passos wrote in *The New Masses* that the power of the bourgeoisie is growing in America and the intellectuals have taken keen interest in the Marxian ideology to save the interest of the proletariats. In 1926, Dos Passos saw the Mexican Revolution as an ideal movement that empowered the common people. The critics have given various names to his novels and ideology; he is called “a liberal”, “a right – wing novelist” and often he is called as a “radical writer.” Mr. Warren Beach calls the “Newsreels”, “Biographies” and “The Camera Eye” as “cubist compositions” and argued that Dos Passos created these techniques under the influence of James Joyce. Dos Passos gives a running commentary on the civilization through his Newsreels and biographies give the historical evidence to make the contemporary social and political events relevant. F.R. Leavis observes thus: “The Newsreels interspersed at intervals are a new device, their function being means of newspaper- clippings and the like, in ironical medley, to establish the background of the contemporary world” (Leavis 70).

The “Newsreels” introduced in the novel *The 42nd Parallel* had two purposes; first “indicating the progress of time” and second suggesting the “mentality which produces and is fostered by the newspaper, that epitome of our civilization”. The Newsreels reveal the interest of Dos Passos in the social organism and the growth of the capital system. Mr. Hartwick observes that Newsreels lend a

“sense of multiplicity.” “The Camera Eye” is a typical example of “stream of consciousness” of Dos Passos and is the evidence of “suppressed estheticism”. They may be described as a “pair of enlarged tabloid papers,” expressionistic in tone and Dadaist and futuristic. John McCole in his book *Lucifer at Large* (1937) observes that Dos Passos introduced “Newsreels” and “Biographies” to provide the time setting and atmosphere of seriousness and serenity in *The 42nd Parallel*. “The Camera Eye” sections are “highly subjective and extremely echo metric.” “The Camera Eye” gives the pessimistic, deterministic and defeatist message as the characters are also defeated at the end of the novel. Dos Passos has established a link between the characters of the Newsreels and the real characters of the novel. Dos Passos was virtually disturbed by “the entire machine age.” He emerges as a reporter of his time exposing and ridiculing the oppressive policies of the capital system dominating the life of the working force of America. Alfred Kazin in his *On Native Grounds* (1942) examined his *The 42nd Parallel* giving an insight of socialism of the novel. He observed that the novel is “a transitional work between postwar defeatism and the crisis of the depression period” (Kazin 341). The predominant theme of novel *The 42nd Parallel* is a novel of defeat as all the characters from Fenian McCreary to the last character Vag are defeated people; they become dispossessed and get defeated by the raw forces of capitalistic system. The Newsreels describe the sounds, sights, smells, and the very feel of the American society of 1930s. Percy H. Boynton in his book *America in Contemporary Fiction* (1940) comments thus:

Dos Passos’ the first of the naturalists and U.S.A. is the dominant social novel of the thirties; but is not merely a vanished social period that it commemorates: it is individualism, Protestantism, a power of personal disassociation that seems almost to speak from another world (Boynton 359).

Frederick J. Hoffman in his book *The Modern Novels in America* (1951) took a different view of *The 42nd Parallel* and contended that the chief concern of Dos Passos is to depict “the defeat of individualism in the modern world.” The Camera Eye gives an insight to the American consciousness; the novel doesn’t give any solutions to the problems confronted by the middle-class Americans but

provides a realistic picture of the oppressive process of the capitalists. *The 42nd Parallel* is “a documentation of the materialistic obsession of modern America” (Hoffman 138). Blanche Gelfant in her book *The American City Novel* (1954) argues that the novel *The 42nd Parallel* is about “the same burning vision of modern decadence” which is found in *Manhattan Transfer*. She observes that “The Camera Eye” and “The Newsreels” present the personal views of emotions of the novelist. They express “social and moral conscience” of Dos Passos. Michel Foucault (1978) observed thus:

Higher mental functioning stemmed from the individual’s participation in society. One must study the social context in order to understand the individual. Higher mental functions are social and reflect on the individual’s social interaction. Even internal mental manifestation of this idea can be seen as an idea of the zone of proximal development: that is in education, we should teach to the student’s potential not just the actual level in which an individual is functioning (Foucault, *History of Sexuality* 28).

The “Biographies” give historical relevance to the themes of the novel. The plot of *The 42nd Parallel* gives a true picture of the conflicts between the old ideals and the enshrined in the American democracy and the injustice which is destroying the democratic structure of America. Gelfant observes thus:

Dos Passos has created his characters, then, with a multiple consciousness; he is conscious of them as individual human beings, mainly worthy of our irony and disdain; he is conscious of them as being the social and historic times; he is conscious of them, also, as the past and the whole of the social tragedy of twentieth-century America (Gelfant, *The American City Novel* 174).

Edmund Wilson (1930) in his review published in *New Republic* observes that the novel *The 42nd Parallel* “makes a striking advance from *Manhattan Transfer*; in this novel the characters are seen from the outside but Dos Passos has abandoned all the literary baggage which encumbered his exploration of New America” (Wilson 83).

In *The 42nd Parallel* five major characters are introduced from childhood giving an immense amount of material with ease and speed about their growth. Dos Passos discusses all about their life; about their relatives and friends; about their amusements and periods of stagnation. Foucault observes that power/knowledge is a source of awareness and they are productive and constraining too. Knowledge opens new avenues for the growth of man. Foucault was a humanist; he was a critic of modernity and humanism and he used the theory of knowledge for the betterment of society. Knowledge is a powerful tool to bring reformation in society. Foucault investigated many events that shape and create knowledge. He explored the link between power and knowledge which served the basis of his criticism on universal truths of human nature. Foucault stated thus:

I am an experimenter and not a theorist, I call a theorist someone who constructs a general system and applies it to different fields in a uniform way. That isn't my case; I'm an experimenter in a sense that I write in order to change myself and in order not to think the same thing as before (Foucault, *Power: The Essential Works Michel Foucault* 240).

The novel, *The 42nd Parallel* is focused on the problems of the working classes who were denied rights and were oppressed. A series of incidents are narrated about how much they get, all the meals they eat and the jobs they changed and the cities they migrated. Mac is a defeated character; Eleanor Stoddard is shrewd and has passionate appetite for refinement. The characters move from one place to the other in search of employment and in this process the life of the people of New York, Chicago, Washington, and Minneapolis is revealed. Dos Passos is able to depict the national spirit; mood and the character of America. Mac's narrative is an important part of the plot of *The 42nd Parallel*; he is introduced in the first part of the novel and he remains active in the first 200 pages. Mac's narrative is important because he represents the middle-class American youth who has to move from one place to another in search of jobs. He emerges as an itinerant worker and through his life the oppressive policies of the capital system are exposed by Dos Passos. His real name is Fainy McCreary born in an environment "where all day

choking smell of whale oil soap suffocated the people”. His father was a night watchman at Chadwick Mills. He was lazy and slept all day and was sacked by the employer. He would “sit all day in the front room smoking and cursing” instead of “looking for work”. His mother had to “work harder and harder, doing bigger and bigger boilers full of wash” (Passos, *The 42nd Parallel* 6). Dos Passos gives the image of “cur” to describe the identity of Mac: “Well Tim, I feel like a whipped cur” (10). Mac is an unlucky guy belonging to the middle class. The plot of the novel begins with the heart-rending tale of his struggles and sufferings. He expresses his anguish thus to his uncle Tim: “But I’ve been a quiet and respectable man, steady and misfortunate ever since I married and settled down. And what ‘ll they be thinkin’ of me sneaking out like a whipped cur?” (10). The workers are trapped in the bog of poverty; there is no job security as they have to be at the mercy of the employers all the time. They launched a strike on Orchard Street which failed and many workers lost their jobs. The first section of *The 42nd Parallel* describes the births, the illness and deaths of the workers narrating the facts how the workers are enslaved by the oppressive capital system. Uncle Tim narrates his horrible experiences of the capital system and tell Mac that “an honest workin’ manlike John or myself we can work a hundred years and not leave enough to bury us decent with” (10). Uncle Tim hates the capital system and lashes at “the goddam business men, agents, middlemen, who never did a productive piece of work in their life” (10). Foucault laid great stress on the dignity and respect of the individuals which lead to his growth and development. In his essay *Truth, Power and Self* (1988) Foucault contended that it is very essential that the human beings are treated well by the institutions otherwise they will lose their identity and will live like animals. Dos Passos has depicted the American society where the workers like Mac and Tim are not allowed freedom to grow and they continue wasting their energies in finding jobs and moving from one city to the other. Foucault comments thus:

All my analyses are directed against the idea of universal necessities in human existence. They show the arbitrariness of institutions and show which space of freedom we still enjoy and how changes can still be made (Foucault 11).

Uncle Tim is the first worker to gain knowledge. He has seen all the ups and downs in his life and is fully aware of the working of the capital system. He exhorts Mac to follow him and leave the city to get jobs teaching him the lesson of economics: “John, take it from me that I’d be the last one to want to bring disrespect on the dead that was my own sister by birth and blood....But it isn’t your fault and it isn’t my fault...it’s the fault of poverty, and poverty’s the fault of the system” (Dos Passos *The 42nd Parallel* 10). Poverty is a curse for the workers and people who don’t get the basic necessities of life can never develop and progress. Foucault in his book *History and Sexuality* (1978) understands power as a “complex network of shifting relations in which power is everywhere; not because it embraces everything, but because it comes from everywhere” (Foucault 93). Foucault believes that human beings living in a society cannot grow if they are backward or persecuted by the institutions. In his *The Hermeneutics of the Subject* (2005) Foucault discusses in detail the issues relating to the growth of self and culture. In *Technologies of the Self* (1988) Foucault investigates the role of the technologies in building the character and culture of an individual. Foucault believes that the technologies provide knowledge to people. Unfortunately, the American society depicted in the novel *The 42nd Parallel* was based on a system which led to the dehumanization of the individuals. Foucault highlights the role of technologies thus:

Technologies of the self, which permit individuals to effect by their own means or with the help of others a certain number of operations in their own bodies and souls, thoughts, conduct and way of being, so as to transform in order to attain a certain state of happiness, purity, wisdom, perfection, or immortality (Foucault 18).

The childhood of Mac is dramatized in terms of innocence contacts with the world of youth. These perceptions and experiences are what Mac has to lose. His father’s death compels him to leave Connecticut for Chicago where he struggles to grow under the influence of Wobbly principles. His dreams are shattered by the controlled wage structure of the capitalists leading him to a psychic wreck at the end. The repeated loss of jobs; uncertain future; too much pressure on him and the disintegration of his family are all due to the “callous system.” Mac finds his grasp on his convictions tenuous and fluctuating. Mac is in the grip of frustration and in

his situation his uncle Tim acts as his mentor giving him direction to survive in the capitalist society. He has realized that his city is no longer good for the workers. They have to move to other city to get employment and in his belief, Chicago is a wonderful city for the workers. He motivates Mac to migrate to Chicago where there are good opportunities to get employment: "Now Chicago ain't a paradise, I can promise you that, John, but it's better market for a workin' man's muscle...Supply and demand, they need workers in Chicago" (Passos, *The 42nd Parallel* 10). Uncle Tim's rant against capitalism and his choice to move to Chicago is in tune with the socialistic theme of the novel. He moves there along with Mac and sets up his printing press; this is his first experiment to work for the social cause. Uncle Tim is an ineffectual businessman whose wife struggles to survive with poor income. His personal vices like excessive drinking and holding of liberal ideas His domestic conflict pushes him to begin his American adventure in the company of Doc Bingham. His sufferings begin when his press is shut down because he cannot face the tough competition and is ruined by the oppressive forces of capitalism. Mac is once again uprooted as he is forced to work for Doc Bingham who is a travelling salesman. Mac behaves like his father and gets drunk for six days to come out of the shock of losing his job. Dos Passos hints at the impotency of the socialist struggle in Newsreel 11 where the governor of Michigan gives his strong reaction: "I make the prediction that unless those in charge and in whose hands, legislation is reposed do not change the present system of inequality, there will be a bloody revolution in less than quarter of a century in this great country of ours" (17). In Camera Eye 3, Dos Passos introduces the character of Eugene Debs who was a great social reformer. He is depicted as a "Hero of mankind" but even he failed to bring drastic changes in socialistic system. Dos Passos uses his cinematic techniques to depict the socialist organizations such as I.W.W. which also failed to achieve dignity and respectable identity for the working-class people of America. Mac fails as a worker and remains uprooted and jobless. He begins his new job of a travelling salesman with Doc Bingham; his term of employment with Doc Bingham is not long. Doc doesn't pay him regular salary; Doc is involved in a sex scandal and he is forced to run away for the city. Thus, Mac again becomes jobless and penniless. He is almost broken and is feeling a psychological depression. The spirit of rootlessness is an important aspect

in the fiction of Dos Passos and his personal life. He was married to another woman at the time of his birth in a Chicago hotel and he spent much of his childhood traveling across the country and to Europe. Mac meets a girl Maisie in San Francisco and wants to marry her but he has no money to do so. In the meantime, Mac hears about a strike in Gold field, Nevada and makes a dangerous trip to I.W.W. headquarters betraying Maisie. She writes a poignant letter to Mac in desperation expressing her alienation: "I'm so lonely for you always and so afraid somebody will notice" (80). Mac is faced with the moral dilemma when Maisie informs him that she is pregnant. Fred Hoff warns Mac that "A wobbly oughtn't to have any wife or children, not till after the revolution." Ben Evans advises to Mac thus: "Mac, if a girl wasn't a goddam whore, she wouldn't let you, would she?" (82). Maisie's marriage with Mac proves destructive due to her rampant materialism. Mac struggles just to pay the grocery and hospital bills while Maisie is crazy to buy new material products as she wants to enjoy the luxuries of life. Maisie compounds the financial problems when her brother Bill who's "talk about money makes her drunk" (94). Mac is enslaved to the capital system when he has a job and he is working just to pay interest. He is buried deeper in debt and the debate on money is the main cause of conflict between Maisie and Mac. Her pregnancies, the cost of food, Rose's illness multiply Mac's debt. She quarrels with Mac:

I'm one that's through with you and your ungodly socialistic talk. That never got nobody anywhere, and the lowdown bums you go around with...I wish to God I'd never married you. I never would have; you can be damn well sure of that if I hadn't got caught the way I did (97).

Mac is a total failure in life; he remains jobless and uprooted and he never gets domestic happiness. The main purpose of Dos Passos is to expose the oppressive nature of capitalism and Mac is a victim of capitalism. Jean Paul Sartre praised Dos Passos for his realistic approach and expressing his serious concern for the identity of the individuals. He tried to bring transformation in the life of the individuals: "Close your eyes and try to remember your own life, try to remember it that way; you will stifle". He expresses it "discreetly, cautiously, until we feel like

smashing our destinies, we have become rebels; he has achieved his purpose” (65). The story of Mac is an example of the effects wrought on a young man and his family, which eventually carry over throughout the rest of his life. Mac is another young man who will become as despondent as the young man depicted in the novel. The first seven fictional narratives deal with Mac and deal with capital and labor that destroyed and dehumanized human beings. Mac is an archetypal young man dealing with labor and capital. Mac is a working young man, a laborer by trade like his father. He struggles to gain footing and aspires to gain stability, a desire for a better life: “I wana settle down an’ got a printin’ jon, there’s good money in that I’m goin’ get back to God’s country” (69). Mac shifts one place to another; gets a job and becomes jobless again; his journey is a montage of capital and labor related segments. Indeed, Mac is part of that fabric woven into the collective consciousness of America affected by the destructive tendencies of capital and labor. Drawing on Marx and Hegel; Foucault in his *The Order of Things* (1980) comments thus:

Labor is central to one’s self-conception and sense of well-being. Labor is as much as an act of creation and the formation of one’s identity as it is a means of survival. Capitalism as the system of private ownership of the means of production deprives human beings of this essential source of self – worth and identity and expropriates the products of their labor which are sold for profit (Foucault 66).

Mac’s journey of life is horrifying; from orphan to vagabond, laborer to printer, and husband to obscure socialist. Mac is conditioned by the social norms and rules dominated by the forces of capitalism and cultural determinism. He is so dejected in the end of his life that he disappears almost entirely from the structures of civilization to a desolate location in Mexico. He left behind only a pack of newspapers and magazines. Mac becomes a victim of oppressive power relations with the labor. Foucault discussed the labor relations in detail in his *The Order of Things*:

The labor movement has been dominated, intellectually speaking, by those on the left coming from a Marxist perspective and as such one ought to expect the labor movement to be part of the

critique of power relations in the industrialized world, but the labor movement has itself become a part of that industrial technological establishment and now would rightly be subject itself to a critique for its professionalized discourse of labor relations and worker protections (Foucault 123).

Janey Williams is another character who gets knowledge and changes her attitude of life. She a girl of twenty-one from Washington is another important character belonging to the middle-class family. She plays vital role in the narrative structure of the novel and through her and Eleanor Stoddard. Dos Passos depicts the plight of women who like men were victimized by the oppressive and callous capitalism. Janey is portrayed as a passive character; a passive vessel who gets filled with the ideas of others. She appears as a sponge, sucking in the voices of her middle class. She is a dummy character and the product of new culture of the middle class; crazy to make easy money and taking sexual liberties at the turn of the century. She spent her Sunday afternoons to escape from the boredom and dullness of her routine office life. She is a typist and a secretary as she joins at Moorehouse's agency. She develops in the company of her friend Alice and develops an idea that she has no reason to be "afraid of men anymore" (Passos, *The 42nd Parallel* 183). She also knew how to "catch a boy's hand by the wrist and push it away without making any scene when he tried to get too intimate" (183). She had studied stenography at the high school and got a job as a stenographer at a lawyer's office. She got confidence as she started earning seventeen dollars and felt she could support herself whatever happened. She developed her professional skills and spent money to form her own body. She bought new dresses and looked attractive and charming:

She discovered that just a little peroxide in the water when she washed her hair made it blonder and took away her mousy look. Sometimes when she was getting ready to go out in the evening, she'd put a speck of rouge on her little finger and rub it very carefully on her lips (183).

As the plot progresses Janey Williams falls in the trap of the capitalists who use and abuse her physically and psychologically. She represents poor and common little people of the middle class with limited vision and who are exploited by the rich and the capitalists. She doesn't get anything from life but a series of hard knocks alleviated occasionally by a few moments of happiness. When she gets a job in the office of a lawyer: "She realized how now that she was good at her work and that she could support herself whatever happened...She wanted a silk grown up dress with embroidery on it" (144). Her lack of imagination and her deep horror of vulgarity stifle any love affair. She suffers because of her conformity as she loves to stay in the line and never uses the cleverness to forge her own independent identity. She lacks the imagination of Eleanor and Moorehouse failing to confront the realities of her existence. Foucault (1980) understanding of "power" is set against a traditional notion of "zero-sum coercion of one rational agent for another, which he connects with a juridical-economic model of power-as -right, which may be exchanged, given up, moved around as a commodity dispersed in a top-down or center-outward fashion" (Foucault, *Subject and Power* 198). Dos Passos has depicted the wounded psyche of Janey. She is uneasy about her gender and is always in the grip of fear. In the early part of the novel, she undertakes a boat trip with her brother Joe and Alec, who is a handsome boy she is secretly in love with. They are in a canoe paddling toward their destination:

After a while the boys stripped to the other bathing suits that they wore under their clothes. It made Janey's throat tremble to watch Alec's back and the bulging muscles of his arm as he paddled, made her feel happy and scared (Passos, *The 42nd Parallel* 157).

And when they go on a picnic and for a walk, Janey "felt sick and drained out. She was afraid her period was coming on. She'd only had the curse a few times, yet and the thought of it scared her and took all the strength out of her, made her want to crawl away out of sight like an old sick mangy cat" (158). Janey admires Alec's body but she hates her own body and suffers from inferiority complex. She feels "scared" and feels uneasy when the real moment to enjoy love comes. She is a docile, self-conscious woman and her weakness is exploited by all. She lacks

imagination and her deep horror of vulgarity stifles any love affair. She leaves her boss Dreyfus as the war breaks out. She keeps thinking of the atrocities of the Germans and ruthless attack of Belgium. Like Mac she goes on changing the jobs and is never settled either in love or in a job. She knew that the opportunities in Washington were very limited but she left Dreyfus. She is crazy to make money but she has a very strong sense of respectability: “she is high only by being the tail of a kite.” The stylistic poverty of the extract parallels Janey's intellectual impoverishment. She is modest enough to be satisfied with her life in the proximity of “foreign diplomats and men like J. Ward Moorehouse”, although she will never be able to meet them as an equal. Her reaction to the statue is also quite typical: no ideas, just a stock repertoire of repetitive platitudes. Janey is a victim of determining cultural and capitalist forces that operate in the society, repressing herself struggling to mold herself. Dos Passos has compassion for her victimization. Jerry Burnham takes her for a ride in one hot July. He tries all strategies to seduce her; takes her out of the town to a big hotel and entertains her with interesting stories. She is served a gin fizz to soothe her and make her mood in the romantic atmosphere. The drink makes her lightheaded but when he approaches her on the way home, she resists and expresses her middle -class morality. When she smokes, she begins the topic of marriage of her brother Joe as she mentions to Joe:

I'm worried about my brother Joe.... He's in the navy, Jerry and I'm afraid he's going to desert or something.... I think you'd like him. He's a wonderful baseball player.” “What made you think of him? Do you feel that way toward me? (178)

Jerry is concerned about his marriage but she talks about the marriage of her brother and she turns down the proposal of Jerry. Her approach is lackluster. And then “she was falling through centuries of swampy night. His hot chest was against her breasts bearing her down. She would cling to him bearing her down through centuries of swampy night. Then all once in a cod spasm she fell sick, choking for breath likes drowning. She began to fight with him” (178). Jerry kisses her and she enjoys temporary enjoyment but she is not serious about marriage proposal. Jerry makes a dramatic departure when he finds Janey unresponsive:

I suppose you ought to hold out for the wedding bells. Go ahead that's your business. I can get what I want with any nigger prostitute down the street here...Goodnight (179).

But when she comes in contact with Moorehouse she appears a different woman as she starts admiring him. She falls in love with her employer and she feels excited with Moorehouse. She achieves a kind of balance but she lacks confidence to establish a meaningful relation to her partner. Eleanor Stoddard is another important character in the novel who is enslaved by Moorehouse. Her early life is introduced thus:

When she was small, she hated everything. She hated her father, a stout red-haired man smelling of whiskers and sterile pipe tobacco.... She hated smells and the sight of blood. Nights she used to dream; she lived alone with her mother in a big clean white house..., When she was sixteen in high-school she and a girl named Isabelle swore together that if a boy ever touched them, they'd kill themselves (209).

Stoddard's father was a killer in the Chicago stock yards; she spent her childhood in vulgarity and social mediocrity and to escape this stifling environment and to satisfy her dreams she studied commercial art at night while working during the day in a lace shop. Her father died and she decided to "forget all about" (211). She met Eveline Hutchins in the Art School and developed friendship with her. Both joined interior decoration business and shifted their business from Chicago to New York as the business environment was not conducive. They got an assignment to decorate the house of Moorehouse and this brought her near to the business magnate Moorehouse. She also got a chance to rise in business with the help of Moorehouse who got involved with her. Eveline left the business but she continued it alone successfully: "She had an office now all by herself and ad two girls working with her to learn the business, and had a quite lot of work to do" (352). Her discreet love affair with Moorehouse developed when she followed Moorehouse in Paris in connection with the Red Cross summit. She made good investment with the help of

Moorehouse and her business flourished. But she disappeared like Mac from his life and married a Russian prince. She freed herself from the clutches of Moorehouse and succeeded to some extent to escape from the stifling environment of Chicago stock yards. Through her character Dos Passos has depicted the human degradation of Moorehouse who entrapped the working women of the middle – class to promote his capitalism. Like Janey, Stoddard exists in the world of money but fails to achieve happiness. Her whole life is a long struggle to escape the oppressive capital system. Eleanor Stoddard feels that “everything seemed to crumble about her, there seemed to be no firm footing anymore” (361).

E.L. Doctorow describes the characters of U.S.A. as “ordinaries that live below the headlines of public discourse” (102). The main focus of the novelist is to depict the despondency of the poor and the downtrodden workers exploited and persecuted by the power structure of the big industrialists. Eleanor Stoddard “used to dream” that she had the life of “real Americans” (Passos, *The 42nd Parallel* 165). Her dream turns into nightmarish reality foreshadowing her fear of her own sexuality. The blood spread on the dress of Mrs. Savage symbolizes American imperialism; the violent punishment of the American population to maintain domestic control. Eleanor hates the blood of the stockyard but also hated everything about her life (165). She admires Miss Oliphant for her approach to art as “something ivory white and very pure and noble and distant and sad” (169). She relies on homosexual and asexual men to achieve her success. Maurice; her tutor comments thus: “How he’d come to America because it was the land of youth and the figure and skyscrapers” (173). She struggles to achieve temporary success: “News got around that she was a society girl and didn’t really have to earn a living at all” (176). She represses her feelings and emotions, deceiving herself into viewing her decrepit life style as “worn but very refined” (177). Eleanor expresses her fantasy about her eventual: “She could see it in the headlines MARSHALL FIELD EMPLOYEE INHERITS MILLIONS” (178). She remains dissatisfied with her life as she admits before Eveline: “She hated her current situation like poison” (183). Frustrated, she migrates to New York with the hope of achieving success and to make money. Her dreams turn into reality that shatters her. She achieves little

success upon arrival as she fails at her first job. She returns to Chicago and begins fantasizing about her future. She struggles to rise in the social ladder as she comes in contact with Ward Moorehouse. Pizer describes this relationship as “asexual” (Pizer 130). Her affection to Moorehouse indicates her reliance on other’s opinions for validation. She seeks the approval of Moorehouse, mimics his beliefs and performs the role of an economic slave. Dos Passos uses the derogatory words such as “screechy” “shrill and rasping” for the oppressed and the enslaved. When her best friend Alec dies, she is shocked and the devastation of Joe gives a great setback to Eleanor.

J. Ward Moorehouse is another important character who gets knowledge and exhibits his supreme skill about the capital system of America. He represents the public opinion and Clark regards him as “involved in creating illusions, in affecting public opinion” (Passos, *The 42nd Parallel* 143). Pizer regards him as “a living paragon of the American myth of success, in that he embodies not only the essential beliefs but also its power to control and to blind” (Pizer 128). Colley regards him as a “professional mystifier” (Colley 75). His mastery over the language attracts others and this is the central trait of his personality. Linda Wagner constructs Moorehouse’s narrative to “serve as a plot focus, partly because in its Dos Passos found a vehicle for his vehicle for his social criticism” (Wanger 97). The character and the role of Moorehouse can be best understood in his relations with Janey, Eleanor, Mac, Eveline and Richard. Eveline marries Paul Johnson in desperation and she describes their marriage a “going over Niagara Falls in a barrel” (Passos, *The 42nd Parallel* 334). Dos Passos creates a terrifying vision of the future of Europe and America and like Spengler’s *The Decline of the West* envisions the dissolution of civilization, the labor unrest and the revolution brewing because of antagonism between labor and the capitalists. The character of Moorehouse is developed into metonymy and synecdoche. He represents the class antagonism; the Marxian theory of class conflict between the bourgeoisie and the proletariat. All the major characters of middle –classes actively work against the forces represented by Moorehouse. Matthew Packer observes that he represents “still life or a petrified forest of characters” (Packer 216). Every character who works with him is victimized;

Eveline Hutchins, Janey, Eleanor don't grow and the fossilized effects are quite apparent in the plot. All characters such as Eveline, Eleanor and Jenny become an extension of Moorehouse. All these characters illustrate the persecution and disintegration of the middle –class. Dos Passos is a committed writer and it is not his concern to depict the fractured identity of the characters but the disintegration of the culture and of the societies of America in the face of power of capitalism which crush the individuality ruthlessly and brutally. Moorehouse belongs to the band of the brutal bourgeoisie. He is a banker who uses his powers to enslave the middle-class people and to crush their individuality. Alfred Kazin observes that there is no individual who is a hero in the novel and the real hero is the society: “It is the society that becomes the hero of his work, society that suffers the anguish and impending sense of damnation that the lost generation individualists who suffered alone before. For him the lost generation becomes all the lost generations from the beginning till the modern time of America” (Kazin 101). Moorehouse is a very subtle character; handsome and dashing in the eyes of Janey, Eveline and Eleanor who long to marry him but neither finds any fulfillment in their live. Jean Paul Sartre comments thus:

Dos Passos wants to show us this world, our world, our own, to show it only, without explanations or comment. There are no revelations...We have already seen everything he wants to show us, and, so it seems at first glance, seen it exactly as he wants us to see it (Sartre 168).

Moorehouse remains an enigma in the novel as his essence is not trivial; Dos Passos has spent more than sixty pages to portray the multi-layers personality of Moorehouse and connected him with the lives of half a dozen women. Three narrative chapters of Moorehouse reveal his typical personality and his bourgeoisie temperament and tastes. Dos Passos has given opportunity to all the characters to give an analysis of his personality. John W. Lindberg rants Moorehouse as a “hollow man; his actions and reactions are clouded to the reader who cannot tell how or why he chooses the paths that he takes” (Lindberg 102). Moorehouse is painted as a capitalistic villain and many critics have evaluated him as an evil antagonist of the

novel. Arthur Miller wrote the novel *All My Sons* in which he exposed the corrupt and inhuman mentality of the business men who made money in war flouting all norms of decency. Moorehouse of Dos Passos does the same inhuman crime and makes money in war. He exploits the poor workers who cannot rise from poverty and make his riches. He expresses his strategy to control the labor thus:

Of course, self-service, independence, individualism is the word I gave the boys in the beginning. This is going to be more than a publicity campaign; it's going to be a campaign for Americanism (Passos, *The Big Money* 494).

He has an evil mind as he enters into pact with the evil doers of the novel like Doc Bingham and helps exploit the useless products through hollow language in the name of America. He is a complex character as he is not what he looks; he is the main representative of American capitalism. Dos Passos begins the narrative of Moorehouse from his birth; he had two brothers Ben and Ed and three sisters; Myrtle, Edith and Hazel, “everybody said he was the stronger and bigger and was a bright boy” (138). His large family and the family setting illuminate the attitude of Moorehouse. He is known as “a marble champ and tycoon, a good orator and head debater. He is a dashing and dominating young boy. Dos Passos gives the image of marble symbolizing coldness, cruelty and rigidity in his attitude. His style of conversation, dominating and aggressive attitude helps him to control and dominate the workers with stern hand. Dos Passos has used the adjectives like “admirably”, “patriotic”, “glorious”, “bitter” and “clean” to describe the personality of Moorehouse. He develops bitterness for his father who was a drunkard but people admire his charm and good look and appearance. Eveline is fascinated by the jewels firming around his uniform collar. Dos Passos uses unique language in portraying the personality of Moorehouse. He expresses his concern with how society must perceive and develops his identity. He knows that his behavior is constantly changing as the situations are changing. For Moorehouse, his character is in constant flux between how he should behave and how others think he should function is the problem. Moorehouse has conflicting identities; he says something else and thinks something else and he represents an identity that is hollow. He comes in contact with

a woman Annabelle Strang who is a notorious woman in Ocean City. She uses her strategy to entrap Moorehouse: “Now we’re introduced, Mr. Moorehouse, and everything’s quite all right.... I shall certainly give Dad a piece of mind. The idea of his not meeting his only daughter at the station” (144).

His disastrous marriage with Annabelle Strang and their flight to Europe reveals the ambiguous behavior of Moorehouse. He doesn’t take much time to understand the infidelity of Annabelle Strang and divorces her. Moorehouse is not a fragile boy but a man of firm determination. He writes a letter to Annabelle Strang reflecting his new self and strong character:

I now realize that you have intended all along to use me only as a screen for your disgraceful and unwomanly conduct. I now understand why you prefer the company of foreigners, bohemians and such to that ambitious young Americans. I have no desire to cause you or your father any pain of publicity, but in the first place you must refrain from degrading the name of Moorehouse while you still legally bear it and also, I shall feel that when the divorce is satisfactorily arranged, I shall be entitled to it some compensation for the loss of time, etc. and the injury to my career that has come through your fault. I am leaving tomorrow for Pittsburgh where I have a position awaiting me and work that I hope will cause me to forget you and the great pain your faithlessness has caused me (161).

This letter of Moorehouse throws a flood of light on his personality; identity and vision of life. He is a person who has steel heart and is not at all psychologically disturbed when his wife turns unfaithful to him. He has started believing that man has to struggle in life and to survive he has to frame his own principles of life. He has to be a ruler and not a subordinate. He defends himself exposing the betrayal of his wife and her bad conduct. He sees an opportunity in divorce and thinks of compensation in terms of money. He has no regard for sentiments or emotions as he has no fear of losing his wife. He sees divorce as an opportunity to become rich as his first priority is to get money from her. He married Annabelle not for love but for

money. He will soon involve people to spend money in shaky real estate and moving away from his family to amass wealth. He has built his name in the minds of the people who serve him: “There was a great deal of clapping. He sat down and sought out Judge Planet’s face with his blue-eyed smile. Judge Planet looked impressed” (214). At the end of the firm foundation third narrative provides the action of words and their inherent power:

American business has been slow to take advantage of the possibilities of modern publicity...education of the public and of employees and all equally servants of the public Cooperation...stock ownership giving the employee an interest in the industry...avoiding the grave dangers of socialism and demagoguery and worse...It is in such a situation that the public relations counsel can step in a quiet manly way and say, “ Look here, men, let’s talk this over to eye...But his main importance is in times of industrial peace...when two men are sore and just about to hit one another is no time to preach public service to theme...” This time for an educational campaign and an oral crusade that will drive home to the rank and file of the mighty colossus of American up-to-date industry is right now, today (214).

This speech of Moorehouse reflects the process of his identity formation as his speech describes his ambition, vision and his “brightness.” Eleanor enters in his life who is a young interior designer employed by his wife Gertrude. They meet for the first time at the Moorehouse estate. She is smitten by the presence and the charming personality of Moorehouse and loses no time in developing the relationship with him. To her “he looked as if he had a sense of humor and she thought she liked him much better than Tom Custis who is her present boyfriend” (221). She looks into his eyes and finds depth in them and a chance to be rich as the signs of prosperity were visible on the face of Moorehouse. They discussed a variety of topics but she “liked better to hear about the stock exchange and how the steel corporation was founded and the difficulties of the oil companies in Mexico, and Hearst and great fortunes” (221). Iain Colley in his book *Dos Passos and the Fiction of Despair* (1978) observe thus:

Moorehouse is central character of the novels. Eleanor's narrative provides a new feature when she gives Moorehouse a new name. He becomes J.W. a recurring indication of his new identity. For Eleanor he is no longer her boss but rather a friend. His identity assimilates into their "plastic relationship" and each feels secure while the other is around. Moorehouse helps Eleanor in business. He becomes the center of Eleanor group (Colley 123).

F.R. Leavis believes that Moorehouse is a powerful character in the novel to depict the strength of capitalism. He is functional character and his main motive is to enslave others and to exploit others for promotion of capitalism. Lindberg's analysis of Moorehouse is also thought provoking. He observes that Dos Passos created the character of Moorehouse to lash at the cruelty of the capitalism; he is a devil in the novel that crushes the liberty of his employees. Lindberg's interpretation makes no difference how or what Moorehouse becomes, but that his identity does develop through this prototypical angle. This progress is in a state of flux with Eleanor, for Moorehouse is moving toward the collective but yet, he still maintains a narrative of his own. Janey-Moorehouse relationship is significant in the novel depicting the real intentions of Moorehouse. Janey looks for a job in the busy streets of New York. She happens to meet Moorehouse after a series of coincidences. Janey comes to know that there is a vacancy of a secretary in a hotel. Moorehouse needs a good secretary for him and Janey is the right choice for him. Janey gets the post and her experiences of the world of Moorehouse are sensational. She notes a strange familiarity in his name, a "name she ought to know" (Passos, *The 42nd Parallel* 228). Many words such as "debonair" "intoxicating" "mystery" (259) surround Moorehouse who has built an empire. Janey is always anxious to talk to Moorehouse even if it just for a moment. Her relationship with Moorehouse is different from Eleanor's. Eleanor comes in contact with Moorehouse for business but Janey has employer and employee relationship. Moorehouse is her boss and she is obliged to follow his instructions. Michael Hogg suggests that group members identify strongly with the leadership of the prototype (Hogg 125). Janey's motives in her narratives and even in her brother's revolve around her job. Since Moorehouse is the prominent figure at work, naturally Janey looks up to him and the readers see his

identity develop through her lens. Janey's language is based on the ideology of Moorehouse. These attributes are not evil or even disgusting, but show Moorehouse in a state of flux, still searching for his place in the world. Ironically both Janey and Moorehouse fall into hollowness. Janey becomes a spinster, cold and unforgiving even towards her brother. Moorehouse loses his individuality when he goes to Mexico. Mac observes that Moorehouse's visit to Mexico is with aims of "fair play and friendly cooperation" (Passos, *The 42nd Parallel* 349). Mac learns about Moorehouse from Ben Compton claiming that he is a "big hombre from New York, Mac first learns of J. Ward Moorehouse through Ben Compton, claiming that J. Ward is a "big hombre from New York, he looked like he didn't know if he was comin' or goin'. Looked like he expected a bomb to go off under the seat" (249). Mac comes to know the reality of Moorehouse and Ben expresses his venom against Moorehouse who is controlling the life of many people: "that babies got a slick cream of millions all over him" (250). Dos Passos has dramatized the conflict between Mac who is revolutionary and is anxious to destroy the supremacy of capitalism represented by Moorehouse. Mac is highly critical of Moorehouse who is "committed to enslave the proletariats for his selfish motives." Foucault in *The Subject and Power* (1982) observes that the first priority of capitalist is to enslave the labor force and this disparity generates resistance and revolution; where there is power, there is resistance" (Foucault 95). He further states: "Where the determining factors are exhaustive, there is no relationship of power; slavery is not a power relationship when a man is in chains, only when he has some possible mobility, even a change of escape" (342).

Mac and Moorehouse are two poles as their ideologies are different; Moorehouse is for crushing the individuality and Mac is fighting the capitalism; resisting their policies of exploitation and persecution supporting the strike culture and by going to Mexico to follow the revolution. Mac's aversion to the rhetoric of Moorehouse develops another layer to his identity. Mac suspects the image as well as Moorehouse the man. This demonstrates a severe mistrust in the institution of the American system and in Moorehouse's own identity. Moorehouse becomes a leader of the Red Cross institution when the World War breaks out and controls Hutchins and Eveline who are nurses. Eveline comes under his spell and finds him as "a great

publicist from New York. She notices her clothes and dashing personality; his sparkling blue eyes” (Passos, *The 42nd Parallel* 174). She is deeply motivated and impressed by the speech of Moorehouse who makes a fervent appeal to work for the Red Cross. He stimulates to “keep up the morale of civilians and combatants, and that their publicity ought to have two aims, to stimulate giving among the folks back home and to keep people informed of the progress of the work” (174). Eveline is under the spell of Moorehouse’s hypocritical posture of a noble man as she develops a closer relationship with him. Ironically, Eveline and Eleanor have affairs with him and thus are trapped in the power structure of Moorehouse. Foucault (1990) has discussed in detail the process of the power structure thus:

It seems to me that power must be understood in the first instance as the multiplicity of force relations immanent in the sphere in which they operate and which constitute their own organization; as the process which, through ceaseless struggles and confrontations, transforms, strengthens, or reverses them; as the support which these force relations find in one another, thus forming a chain or system, or on the contrary, the disjunctions and contradictions which isolate them from one another (Foucault, *History of Sexuality: Vol 1* 93).

Eveline has lost herself in Moorehouse but he is lost in the capitalistic system of America. But Dos Passos arguably creates a character that embodies Sartre’s “existence before essence” through his identity. Moorehouse becomes more than nothing through the narrative style of Dos Passos; he was once nothing, but in the end, he becomes something more: an enigma. All the major characters hold different opinions about the complex character of Dos Passos. Mac views Moorehouse as an inhuman bastard. Colley who suggests that “Dos Passos had dug into his native culture for its words and symbols to realize it in all its variety—and in its essential entropy” (Colley 118). The degeneration of a society that resides on the brink of greatness or destruction centers on the personal effects of identity. Moorehouse has discovered the formula to succeed in America and to establish and promote the capital system which thrives on profit and enslavement of the proletariat. He gradually becomes asexual, insensitive and cold and oppressive,

emotionless and heartless like steel. Dos Passos conceived Moorehouse as an example of the traditional notion that the upper classes are parasitic and essentially impotent. The last character in the novel *The 42nd Parallel* is Charley Anderson who is a farmer, garage mechanic and an inventor. In childhood, he was “a chunky little boy with untidy hair and gray eyes” (Passos, *The 42nd Parallel* 289). His life is a long struggle of life in the capital system of America. He begins his life from a scratch but rises by hard work understanding the business ethos. He appears in the last section of *The 42nd Parallel* and in seven sections of *The Big Money*. Dos Passos presents the connection between airplanes and business in the narrative of Charley Anderson. He learns to be a mechanic at a young age working long hours in the garage and taking guidance from the scientific magazines like *Scientific American*; *The Wide World Magazine and Adventure*. He also develops a reckless nature drives a truck without license and crashes it into a telephone pole. He is sympathetic to socialist movements as he fights with the capitalists to rise in the social ladder. He joins the war and when he comes back, he becomes a local hero. His brother Joe motivates him to use his heroic status to build himself in the society. “They eat up this returned hero stuff. With your connections in the Legion and aviation and all that kinder stuff, we’ll be jake... Joe tells him. Every other Ford dealer in the district’s got a German name” (27). Charley Anderson refuses to sell his patriotism for money or sell his hero-image for profit or making money. But after sometime, Charley begins manufacturing an airplane with Joe and Charley becomes a designer. He also helps his friend Bill Cermack who becomes a production engineer in his company. Thus, Charley emerges as a war hero and a mechanic with a fertile brain who could design an aircraft and rose to the position of dignity and honor in his first narrative in *The 42nd Parallel*. Charley Anderson falls in promoters and secured his position in the top business tycoons. He got a prestigious position in the reputed aircraft manufacturing corporation in Detroit and made huge money. Foucault observes that there is a subtler connection of power and knowledge. Charley Anderson gets knowledge but is entrapped in the power structure in his mad race of making money. Foucault (1998) observes this:

The power of slavery, insofar as it is relational, could not operate without producing corresponding knowledge and

corresponding individuals. Combining this with slavery's notion of violence *de-subjectifying*, part of the power of learning to read and interpret for oneself may be that it is a form of resistance that both directly challenges de subjectification; an act of self-creation amidst destruction and enables production of counter-knowledges and contestation of a slave identity consisting only of a naturally low status (Foucault, *The Will to Knowledge* 168).

Charley enjoyed sexual relations with many women but married Margo Dowling who was an actress. Margo was an orphaned child but by dint of her sleeping with the right people she made her way to success and became a movie star. She lifted herself from poverty to the glamorous life of Hollywood's golden hills. She came in contact with Charley Anderson because of his wealth, power and position in the business world. He didn't enjoy domestic happiness as he was caught in the trap of big sharks of capitalism and was entrapped in the stock market of bulls and bears "competing against the sharks." He experienced frustration in marriage and gets killed in an automobile accident in Florida.

To conclude, the novel *The 42nd Parallel and Manhattan Transfer* depicts themes of the value of knowledge and power. Dos Passos believe that man's quest for truth is incomplete without knowledge which brings confidence in people. No society can flourish without knowledge as since antiquity man had been a seeker of truth and knowledge. Interestingly knowledge acts as a valuable tool to empower man in the society. Without knowledge it is not possible to gain power because knowledge helps people to dominate others and argue with them on various issues. People eventually become the followers of a knowledgeable person. In the capitalist society the majority of the workers are illiterate as they belong to the working section of society. Those who own the means of production are clever people as they use their skills and knowledge to rule and dominate others. In these novels the characters are portrayed as puppets and slaves of the capitalists causing them automations impelled by other circumstance more than by inner individuality. The society depicted is corrupt; people are avaricious; mean and money minded and through the "Newsreels" and "Biographies" and "The Camera Eye". Dos Passos

evokes social and national background. The characters such as Mac, Charley, Janey, Eleanor, Stoddard move, experience hardship, exaltation and defeat and suffer the loss of identity and individuality since the system is corrupt and callous thriving and the rulers of the system are men of knowledge and enjoy power.

Chapter IV
Deterministic Economy of Power in 1919 and
The Big Money

Michel Foucault expressed his revolutionary ideas about deterministic economy of power in his various lectures and books. He rejects economic determinism of Karl Marx and calls it “vulgar Marxism” and this approach of Foucault is related to his concept of ideology. In this chapter the relationship of Foucault and Karl Marx is explored. Foucault analyzed history and investigated the social structures contending that all social practices are transitory and all knowledge is linked with social relations and power. Marx sought inspiration from Hegel’s dialectical theory when he gave the theory of economic determinism. Foucault rejected Hegel’s’ conception of history and society as a unified development of totality. In this way Foucault dismantled Marxian theory of economic determinism. Foucault is critical of Karl Marx but his own interpretation bears parallels to Marxism as a form of method. He is known for his historical approach as he gives a detailed analysis of social structure in his books *The History of Sexuality* and *Archaeology of Knowledge*. Foucault argues that the Marxism evolution of historical materialism is represented as a past of historical materialism. Marx discussed material base of society in his “Preface” to *A Contribution to the Critique of Political Economy* (1904).

Foucault disagreed strongly with his concept of totality as he believed in liberalism and individuality of the people. The concept of totality of Marx was interpreted in different ways by the various followers of Karl Marx. Gramsci calls it “hegemony” of society and in the words of Althusser the social structure represented as a “complex whole structured in dominance.” Althusser (1970) claims that Marx’s greater achievement is “a historic-dialectical materialism of praxis: that is a theory of the different specific levels of human practice” (Althusser 169). Mark Poster (1984) believes that he “sees greater relevance than Marxism in terms of shift from nineteenth and early twentieth century forms of capitalism based upon the mode of information” (Poster 40). Foucault claims thus: “the reproduction of the relations is not the only function served by power. The system of domination and the circuits of

exploitation certainly in interact, intersect and support each other, but they do not coincide” (Foucault, *The Birth of Biopolitics* 72).

In this chapter Foucault’s theory of economic determinism and his liberalism is applied to investigate the texts of *1919* and *The Big Money* of Dos Passos. He believes in the liberty of the people and he wrote the novels *1919* and *The Big Money* to articulate his radical vision of society. He had observed that the all-human institutions use power to destroy the liberty and the individuality of people. His novel *1919* has historical and economic relevance as the title of the novel portrays the chaotic and historical backgrounds during the years 1916-1919 and the critical period of World War 1. The year 1919 has the specific significance in the history of mankind; it was the year when the World War 1 ended. But the year 1919 marked with an era of disillusionment because the prosperity that the politicians had promised did not begin. The novel *1919* depicts the transformation of American society; the *U.S.A* is transformed into “a monopoly-capitalist nation and the opportunities for the workers begin to dry up”. Casey observes that the title of *1919* is significant since it is connected with the historical events of global significance. “Dos Passos seeks to explore in depth a static historic moment rather than broadly describing an evolutionary social progress is suggested even but its title” (Casey 161). The plot dramatizes the conflict between the bourgeoisie and the proletariat with the events of picketing, fighting, and sloganeering generating psychological turmoil in the characters. The novel *1919* is inspired of hatred of “the iron combination of men accustomed to run things.” The society is the real hero of the novel as Dos Passos looks closely at twelve individuals as they move through thirty years of American history; he examines the broad social forces that condition the lives of these individuals. The characters are drawn from every sections of society; Fainy McCreary who becomes I.W.W. he belongs to Middletown; J.W. Moorehouse; the hollow public relations officer comes from Washington; Joe and Janey Williams are from Washington D. C. Eleanor Stoddard and Eveline Hutchins hail from Chicago; Charley Anderson is a Swedish boy from the automobile industry of the Red River country. Interestingly all relations of the characters are accidental. They meet one another by chance and their relations begin. Janey Williams is in search of a job and she comes in contact with Moorehouse. Eleanor

Stoddard and Eveline Hutchins come in contact with each other by a common hope of getting to New York. The war drags most of the characters into a common maelstrom where they are joined by Richard Ellsworth Savage and by Daughter who comes from Texas. The publication of the trilogy excited the interest of many reviewers and the critics who expressed their divergent views about the themes and the historical approach of Dos Passos. Mrs. Blanche Gelfant and Geismar eulogized Dos Passos for the newness of the techniques and the naturalism of the epic. Kazin in his review placed Dos Passos politically and observed that the trilogy gives a juxtaposition of anarchist and Marxist ideas. Many critics found similarities between Dos Passos and James Joyce, Balzac and Flaubert, Dickens and Stendhal. Kazin and Gelfant observe that the trilogy of Dos Passos is sociological in theme and the historical approach of the novelist is praise worthy; he depicts the changing political and economic forces of operating in the American Society after World War I. Jean Paul Sartre praised Dos Passos for his socialistic vision of the society. In this chapter the two major novels of Dos Passos; *1919* and *The Big Money* are explored relying on the theories of deterministic economy of power of Michel Foucault.

The forces of capitalism became powerful and the rich and big industrialists controlled the means of production. It is worth noting that the year 1919 signifies the post-war economic transition to monopoly capitalism. Dos Passos is hailed as the chronicler of America and his *U.S.A.* is regarded as the epic of America. Dos Passos introduced “Newsreels”, “Biographies” and “The Camera Eye” to document all the current and past events through these cinematic techniques. His approach is historical; he juxtaposes past and the present to highlight the real malaise afflicting the Americans and the role of power structure. As a chronicler, Dos Passos digs up all the debris of history in his novels *1919* and *The Big Money* with a view to give the true picture of American culture and the ideal of American Dream enshrined in the constitution of America. John Dos Passos observed thus:

The narrative (*U.S.A.*) must carry a very large load. Everything must go in. Songs and slogans, political aspirations, and prejudices, ideas, hopes, delusions, frauds, crack-pot notions out of the daily newspapers.... The *U.S.A.* narratives were never supposed to end (Wanger, *Dos Passos: Artist as American* 31).

According to Dos Passos, capitalism was solely responsible for polarization and fragmentation of the structure of American society and bringing in the class-conflict creating a wide gulf between the rich and the poor. For Foucault (1977) “power ceaselessly produces the appearance of the natural, constructs bodies and produces reality, domains of objects and rituals of truth such that the individual and the knowledge that may be gained of him belong to this production” (Foucault, *Discipline and Punish* 194). The capitalists of America brought about a society in which “people are not able to get the point of totality beyond the departmentalization and specialization of industrial capitalism” (33). Unlike the days of Jefferson when people viewed the American society as one unit; capitalist society prevents people to view it as one unit promoting fragmentation and alienation. The trilogy begins with a prologue then it progresses to the historical portrait of numerous fragmented aspects of American capitalism. John Warren Beach observes that the characters of Dos Passos are placed “in time.” As a realist, Dos Passos is presented through the “memories of the characters themselves, are various enough to provide a representative cross-section, geographically and socially of American society” (Beach 159). In the prologue a young man walks aimlessly in the streets in search of a job. He wanders through the non-human crowd of the streets with desire and hunger: “The young man walks fast by himself through the crowds that thins into the night streets...mind is beehive of hopes buzzing and stringing” (Passos, 1919, 34). The young man is alienated from the society; he is the only figure who cannot use modern transportations. But the other men are using, bus, steam boat and subway. The young man is denied the use of essential means of transportation; he is denied mobility. He has “no job, no woman, no house, and no city.” He expresses his alienation thus because he has become a cog of a machine and a puppet of the cruel system:

It was not in the long walks through jostling crowds at night that he was less alone. Or in the training camp in town, or in the day on the dock of Seattle, or in the empty reek of Washington City hot boyhood summer nights, or in the meal on Market street, or in the swim off the head rocks at San Diego, or in the bed full of fleas in New Orleans...or in the gray faces trembling in the grind of gears in the street under Michigan Avenue (35).

Marx gave his theory of alienation displaying the devastating effect of the production of the capitalist on human beings. Alienated man is an abstraction because he loses touch with society; he is reduced to a cog of the machine. Dos Passos raised the cries of the alienated individuals and sought freedom for them. He got involved in the search for the maximum freedom for all the people. The case of Sacco-Vanzetti is the best expression of the loss of liberty of the people; the role of power in America. Dos Passos inspired working classes to come out of the isolated garrets into the streets and highlight to the world the abuses of the capitalists and the oppression of the labor force working in the coal mines, factories and in industrial installations. The main mission of Dos Passos is to put the acid test to existing institutions and to strip the veils off them. In 1977 interview, Foucault explains how Stalinism brought death and destruction:

It started with a series of events and experiences since 1968 involving psychiatry, delinquency, the schools etc. These events themselves could never have taken their direction and intensely without the two gigantic shadows of fascism and Stalinism looming in the background. If the workers' misery caused the political thinking of the Nineteenth century to revolve around the economy, then fascism and Stalinism induce political anxiety in our current societies (Foucault, *A Preface to Transgression, Language* 119).

In the novel *1919*, all the major characters in the novel are from lower classes; “vagabonds shaped and diverted by the desiring machines of capitalism” (Passos, *1919* 38). Mac, Anderson, Joe, Stoddard, Janey, Margo Dowling are enslaved by the capitalists and their life is full of sufferings. Mary French, Ben Compton and Mac are radicals resisting against the forces of capitalism. Mrs. Blanche Gelfant in her book *The American City Novel* observes that Dos Passos’ *U.S.A.* “expresses the burning vision of modern decadence and the destructive power of capitalism” (Gelfant 166). Gelfant argues that the “Newsreels” are an integral part of *U.S.A.* as they provide a real counterpart to the activities of the characters. They provide additional information to intensify the main themes and to create an environment of capitalism. She concludes thus:

Dos Passos has created his characters, then, with a simple consciousness; he is conscious of them as individual human being, mainly worthy of our irony and disdain; he is conscious of them as being the social and historic times; he is conscious of them, also, as the part and the whole of the social tragedy of twentieth-century America (Gelfant 174).

Jun Young Lee observes that “most characters of the U.S.A. are examples of the body without organs moving and drifting through the reified of American capitalism” (Lee 39). Dos Passos expresses his social vision in the novels *1919* and *The Big Money*. He depicts the destructive power of industrialization in breaking down the traditional fabric of society. The breaking of family’s relations is symbolized by the broken homes in the background of each of the characters. All the major characters are moving from one place to another symbolizing their rootlessness. All this is because of the destructive power of capitalism. There are two sets of characters in the novel, there are fictitious characters created by the imagination of Dos Passos and the other set is of people who according to Percy Boynton are “historical figures who embody the moving forces behind American life and whose word -portraits are the products of the American history” (Boynton 190). The society of the middle class is sick and decadent; most of the characters belong to homes in which one parent is either dead or invalid in some way. Moorehouse’s father is invalid; the mother of Eleanor Stoddard dies while Eleanor is still young. The mother of Charley Anderson is a grass widow, the parents of Dick Savage are separated and his father is in penitentiary. The mother of Eveline Hutchins is admitted in sanatorium for her health and the mother of Daughter dies when she is a baby. Mary French’s parents are divorced and Dowling’s mother dies at Margo’s birth. Dos Passos’ realism is praiseworthy as he gives an insight into the life and struggles of his characters who struggle to survive in the harsh environment of capitalism. The novel *1919* begins the narrative of Joe Williams who is tortured by his father who was always “angry and cut of sorts” (Passos, *1919*, 137). His father is poor and Joe is denied an opportunity for good education. He begins to work at the early age until the death of his friend drives him to join the navy. He expresses his anguish to his sister Janey thus:

But I wanted to tell you, I don't want to hang round this lousy dump new that Alec's gone. I'm going to enlist in the Navy. You tell the folks, see...I don't want to talk with them. That's it; I will join the Navy and see the world (137).

Joe Williams is a sailor who spends most of his life enjoying the sea adventures; he couldn't stay back at home as he loves to go outside the four walls to fight the struggles of life. Ben Compton is "wobbly" and loves to stay at home and "doesn't believe in capitalist war." He is arrested and jailed for his subversive activities. He is paraded and is subject to public disgrace; he is taken off to jail in the midst of a jubilant Broadway crowd watching a military parade. In the world of U.S.A. characters are either the ones who exploit events for their own gains and there are others who are exploited by the capitalists. Marcus Cunliffe (1961) in his book *The Literature of the United States* observes that "Joe never analyzes his confrontation with death. The reader only knows that Joe gets back onto the dock and then walks out to see the town" (Cunliffe 294). Sartre compares the style of Dos Passos with the psychological approach used by Marcel Proust in his *In Search of Lost Time*. Proust makes events and emotions inevitable for the characters and Dos Passos imitated this technique. Joe Williams spends most of his years on the sea, first on a warship and then on the merchant vessel. Joe is devoted to achieve the American dream and his dependence to this ideal is revealed in the novel. He pursues the life style promised in the American dream through the adventures in Caribbean, in Europe and in New York. He abandons his vagabond life style "to fulfill the working-class version of the American dream by marrying Del" (Passos, 1919, 48). He carries a cigar box in his pocket symbolizing the American dream: "In the box under the gold paper lace were Janey's high school graduation picture, a snapshot of Alec with his motorcycle, a picture with the signatures of the coach and all the players of the whole high school junior team" (2). Joe deserts the ship because of his fight with an officer who "tried to rifle too damn hard" (163). He has many sensational adventures and at last marries a stenographer Della Matthews. She motivates him to become an officer "to settle down and have a little married life" (163). His wife is crazy to make money; she nags him "to make a lot of money so that she would not have to work anymore" (167). Joe Williams is so much disturbed

that he decides to go to the sea again to make money and “to get out all this shit” (174). On the ship he is killed in a fatal fight and like Mac becomes a victim of capitalism. Life has no meaning for him as his sister Janey observes: “He doesn’t at all understand what happened to him, and when he comes back from his trips, his experience is worth about nothing” (116). The officers of the ship were very cruel to him; they exploited him in every possible way as he had to work long hours to make money. Joe Williams represents those common people who are crushed by the forces of capitalism and by the money-grubbers. He remains confused and bewildered being uneducated. Joe’s life is full of tragic events; he survives the sinking of two torpedoed ships. He is beaten several times and spends time in the jail. Joe suffers abject poverty as there is no one who could support him. Joe lives in void and he finds life meaningless. His narrative is a fine example of a man crushed by the forces of money and power. In the final scene he jumps into a burning ship and when he is saved by the sailors, he scuttles up a rope. When he lands up on the deck “he wondered what the hell he was doing up there.” In desperation he cried out: “God damn it, I hope she does blow up.” Joe loses his life because he lives in poverty and struggle all his life to overpower poverty but the system doesn’t allow him to lead a happy and contented life. According to Foucault (1975) “exploitation is a destructive element in our social scheme of things, for it is for the capitalists to repress and punish the workers easily to make huge profit” (Foucault, *Discipline and Punish: The Birth of the Prison* 313). He further observes that “the relationship between those in struggle over power is no simply reducible to a master-slave relation; master-slave relation inevitably generates revolution and violence and in industrial set up this is expressed through strikes and lock outs by the workers” (174). In *1919*, Joe Williams refers to the strike culture thus:

Joe got to walking with two guys from Chicago who was drinking whisky with beer chasers. They said this war talk was a lot of bushwalk propaganda and that if working stiffs stopped working in munitions factories making shells to knock other working stiff blocks off with, there wouldn’t be any goddam war. Joe said they were goddam right but looks at big money you made (Passos, *1919* 610).

When Dos Passos wrote his *U.S.A.* there was a drastic change in the American society. Veblen observes that “Dos Passos established a new diagram of society dominated by monopoly capital.” He portrayed a war-like society where every man was against every man; a society strangled by the power of the monopolists and the capitalists. These were the years of unionism; I.W.W. talked about industrial democracy and the middle-class workers were crushed by the cruel system of capitalism. The hop and defeat of the revolutionary movements depicted in *1919* structure the plot of the novel. Veblen discusses the socialistic dream of Dos Passos thus:

He still had a hope that the engineers, the technicians, the non-profiters whose hands were on the switch board might take up the fight where the working class had failed. He helped form the Technical Alliance. His last home was the British general strike (90).

Dos Passos discusses the plight of Sacco and Vanzetti and Mary French who were the socialists. The protesters were “clubbed off the streets” by the capitalists. Ben Compton is a Jewish strike leader dedicated to the Communist party. He organizes many strikes to launch crusade against the capitalists. Ben refuses to accept the authority of the party leaders and at the end he is thrown out: “at the end of the week, Ben found he was fired; no reason given” (Dos Passos, *1919* 354). When Ben continues his criticism of the capitalistic world order; his life threatened and he finds himself confronting imprisonment. Dos Passos depicts the conflict between the bourgeoisie and proletariat and the operation of the hegemony of the leaders thus:

Lower Broadway was all streaked red, white and blue with flags . . . Everyday looked flushed and happy. It was hard to keep from walking in step to the music. He had to keep telling himself: those are the people who sent Debs to jail, people who beat us up in Everett, who want me to rot for ten years in jail (Passos 359).

Ben becomes the victim of the party leaders and his struggles symbolize the loss of identity of the common workers who dared to raise their voice against the institutions and organizations. Foucault ridicules the power of control of the

institutions and organizations which oppress the common man in society. He observes thus:

While the government does rely on traditional modes of control, the public discourse further fortifies the manipulation of the American population. One way a hegemonic understanding of politics is achieved circumscribing what will and will not be admissible as part of the public sphere itself (Foucault, *Power/Knowledge* 38).

In *1919*, Richard Savage replaces Moorehouse epitomizing the disintegration of the world. The narrative of Richard Ellsworth Savage and Eveline deals with the social and cultural degeneration of America. Dick is a poor boy and Eveline is daughter of a minister. Dick is taught to believe that “he must avoid temptations and always serve God with a clean body and a clean mind, and keep himself pure for the lonely sweet girl he would some day marry, and that anything else led only to madness and disease” (Passos, *1919* 426). Eveline is pessimistic as she lives with a void; she knows that he has no future as the capitalist like Moorehouse are crushing the liberty and individuality of the people. “In those days she felt that she must be losing her mind, people around her seemed so cracked” (472). She leads a lonely life as her father, Don Stevens, her friend Eleanor Stoddard don’t support her in her struggles against the capitalists. Dick wants to grow independently but even his thoughts are discouraged. He is told that his opinions did not matter because “the American people is out to get the Kaiser. We are bending every nerve and every energy towards that end; anybody who gets in the way of the great machine will be mashed like a fly” (537). The novel *1919* gives an insight into the evils of society as Dos Passos discusses the themes of poverty, unemployment, political repression and the degrading mechanization of work. The plot of *1919* dramatizes collective consciousness and Dick represents “the sick society” torn by the forces of capitalism. Elia Kazan observes that the discourse in *1919* portrays the disastrous results of political and economic alienation. Rosen observes that he has depicted the destructive effects of “dwag eat dwag” (191); the psychological damage done to the poor by great disparities of wealth. Richard Ellsworth is a poor young man

belonging to a cultured family of Oak Park. He has literary tastes as he is famous as a poet and college editor. He joins the volunteer ambulance service like Hemingway and Dos Passos. He is called back home for talking too freely about the war and he is made a captain in the army. He is connected with many high ranking officers in France. The critics observe that Dick's character is dramatized as a hybrid; male homosexual and female heterosexual. He dreams:

Dick was asleep dreaming of a girl rubbing her breasts against him pouring like a kitten, of a popeyed man making a speech, of William Jennings. Wilson speaking before the Baltimore conflation of individual democracy in a bathhouse on the Marne in stripped trunks, with a young Texas boy with pink cheeks who wanted to...like a string bean dream...with a twitching adamsapple (Passos, 1919 314).

But when dream disappears Dick feels sick and despondent : "He woke up in a nightmarish feeling that somebody was choking him" (314). Dick developed an affair with a girl from Texas but rejects the proposal of marriage. Daughter joins the Red Cross in Europe, she becomes pregnant by Richard Savage and is jilted. She is killed in an airplane crash soon afterward. Savage goes into the Moorehouse's firm after the war and carries on a campaign for Bingham Health products. He becomes a homosexual and Dos Passos has provided an opportunity to inquire homoseual passion. He is raised by his mother and aunt Beatrice as his father did not contribute much to his growth. Dick only remembers "the abuses of his father" (64). Dos Passos describes him in homosexual and bi-sexual terms. His talents and charms are sold to the highest bidder and his life is depicted as one long picnic, though without happiness and peace of mind:

What Dick liked best in the garden was the little backhouse, like the backhouse of a New England farm, with a clean scrubbed seat, and a half moon in the dooe....He'd sit there with his belly aching listening to the low voices of his friends talking in the dried up fountain (189).

Dick hated that sound and smell of the girls and cheap face powder. In his prep school, he had “dreams about girls and thought a lot about sin and had a secret crush on Spike Culbertson, the yellow haired captain of his school ball team” (71). Dos Passos portrays the everyday situations of the protagonist before, during and after the war. They are crazy to pursue “the big money” without any moral scruples and are dehumanized in the process. There are others destroyed and crushed by the forces of capitalism. Michel Foucault (1977) in *Power / Knowledge* argues:

Poor and the weak often get trapped in the net of the powerful and those who control the means of production; the Western society has through a variety of discursive and epistemological shifts and in response to the problems of punishment in the regime of sovereignty, moves increasingly toward a disciplinary regime (Foucault 119).

After the tragic death of Daughter, Dick loses himself and joins J. Moorehouse in desperation who is the personification of capitalism. He has no sympathy for the upwardly mobile characters but has sympathy for the downrodden and the poor workers. The main focus is the theme of business, its relation to the working man; the wobbly movement and the emergence of radical politics. Foucault (1972) attacks the power structure of the institutions defending the liberty and the truth:

It is always possible one could speak the truth in a void; one would only be in the true, however, if one obeyed the rule of some discursive policy which would have to be reactivated every time one spoke (Foucault 224).

In the novel *1919*, humanity is divided into gullible sheep and those who fleece them. Here is an outlook of the exploiter and the exploited. They are considered as war novels but there are no battles, soldiers and military strategies but the war is treated as a social force. Ann Elizabeth Trent is called the daughter; she is opposite to Janey Williams; who is static and cold. Daughter refuses to become a symbol by men as Colley states: “ She doesnot fall irrevocably into her context, she violates the context. She is the comi-strip heroine, the drum-majorette of a family

crude and sentimental strel in *1919* ” (Colley 99). She pushes womanhood to the point of self-destruction. Daughter emerges as a symbol of futuristic principles rejecting her stereotypical femininity with speed and aggression. Her death is the result of motion and speed; she is killed when she is pregnant. Her world is the biggest and the best of America growing fast, and sweet. On the train ride home, she is described as “so excited she couldn’t sleep lying in her berth” (Passos, *1919* 207). The language used to describe her restlessness associated with being domesticated. The movement from one place to another seems to bring out a restless energy in Daughter. For example, “She was excited on the trip up on the train and loved every minute of it,” but later “Miss Tynge’s was horrid and the girls were all northern girls and so mean and made fun of her clothes . . . she hated it” (207). She tries to practice domesticity to make up for her behavior but never settles on an identity that pleases both herself and the men in her life at home. For example, she “tried to make it up to Dad and the boys by baking cakes for them and attending to the housekeeping for having acted so mean and crazy all summer” (214). This time in her life shows Daughter at odds with herself, struggling between movement and stasis. After returning to New York, she receives news that her father is ill and must return home at once more. When she’s out with a group of people, Daughter becomes seemingly invisible to Dick, who is present: “Dick must have seen her but he wouldn’t look at her. She didn’t care anymore about anything...She didn’t care; she had decided she’d kill herself” (328). The final judgment comes from Eleanor, “whom she’d been so friendly with in Rome,” who “gave her a quick inquisitive cold stare that made her feel terrible” (329). Against Eleanor, who seems to be navigating the changing world of femininity with more success, Daughter sees herself as a failure. Upon feeling her last wave of hopelessness, she convinces a drunken French pilot to take her up in plane where she knows she will end her life. The mechanization that the futurists praised, the speed, violence and motion that the futurists sought to embody result in Daughter’s death.

Dos Passos introduces Eveline Hutchins in the first section of *1919* an artist who works as an interior designer with Eleanor Stoddard. She is the third woman in the trilogy and the first to enter in *1919*. Colley observes that Eveline serves as one

of “two principal female characters that are polarized; Eveline belongs to the Moorehouse world of selfishness, deceit, vanity; and the other female Daughter acts as a centre of spontaneous life brutally crushed out of existence—the corruptor survivor and the victim” (99). Dos Passos develops Eveline into a collective consciousness as a whole, searching for an identity in groups. Dos Passos gives details of her early childhood in the opening part of the novels:

Little Eveline and Arget and Lade and Gogo lived on the top floor of a yellow brick house on the North Shore Drive. Arget and Lad were Eveline’s sisters. Gogo was her little brother littler than Eveline; he had such naive blue eyes but Miss Mathlda had horrid blue eyes (Passos, 1919 83).

Eveline is emotional; sexually agile and lustful. She has a series of love affairs as she believes in “free love” reading of Swinburne and Laurence Hope. Her first encounter is with Dirk McArthur; a young boy with muscular body and charming face. She enjoyed dating with him and got involved in an accident when she travelled with him and the car smashed because Dirk was drunk. Dirk expressed his love for Eveline thus: “ Look, Eveline, won’t you give me little tiny kiss to show there’s no hard feeling . There’s just you and me tonight on the whole Atlantic” (Passos, 1919 90) But her father was offended by her moral transgression. He expressed his disgust thus:

I shalln’t speak of your bhaviour now, to say something of the pain and mortification you have caused all of us... I can only say it would have served you right if you had serious injury in such an escapade (93)

Eveline can’t live alone; she wants to live in the company of men. The second boy who comes in her contact is Freddy Seargeant who is the film producer. She is extremely excited and dreams of starting a theatre with his support. She enjoyed some fertile moments of love with Feddy. She took a thousand dollars from her Dad to start the interior design business in Chicago. She forms an identity in the group. Henri Tajfel observes that there are some individuals who love to live in a

group; they cannot live alone and in the character of Eveline this group consciousness is an important factor to understand her struggle and journey of life. Tajfel states that “categorization causes people to perceptually accentuate similarities between stimuli from different categories” (Tajfel 20). Nancy Chodorow also observes that “girls come to define themselves more in relation to others” (Chodorow 93). Eveline feels comfortable when girls are around her. Dos Passos develops her character in such an acute way that the complexities of her life are mirrored through the group. Hutchins are not very rich people but all children enjoy a comfortable living because of the status of her father Dr. Hutchins. She is given a good opportunity to rise and follow her own course of action; she is certainly different from her sisters. Dr. Hutchins send his daughters to the boarding school and allow them to enjoy vacations abroad. They belong to the upper crust of the middle class of America and in this family Eveline plays a major role in the trilogy. Eveline meets Sally Emerson who teaches her the value of fine things like operas, graded chese and art. Eveline is confused after her first meeting with Sally that she “bursts out crying and wouldn’t answer any of her sister’s questions that made them madder than ever” (Passos, 1919 87). Eveline dreams to lead an interesting adventurous life being a middle class woman and her intimacy with Eleanor Stoddard is significant in the plot of the novel. Thorstein Veblen observes in his book *The Theory of the Leisure Class* thus:

Both men and women, are to some extent exempt from the necessity of finding a livelihood in a competitive struggle with their fellows, making it possible for members of this class not only to survive, but even, within bounds, to follow their bent in case they are not gifted with aptitudes which makes for success in the competitive struggle (Veblen 205).

Eveline’s struggle in the competitive society ruled and governed by Moorehouse is important in the trilogy of Dos Passos. Janey also belongs to the middle class and she must suffer through temporary jobs until she is hired by Moorehouse as a secretary. Eleanor Stoddard and Janey are important characters for their longing to gain status and position in the capitalist society. Like Janey and

Eleanor Stoddard : Eveline also longs to enjoy a comfortable living; she lusts after newer, brighter and more pleasurable things of life:

That fall Margaret and Adelaide went to Vassar. Eveline would have liked to go east too but every body said she was too young ; though she'd passed most of her college board exams. She stayed in Chicago and went to art classes and lectures of some sort or another and did church work. It was an unhappy winter. Sally Emerson seemed to have forgotten her. The young people around the church were so stuffy and conventional (Passos, 1919 88).

The problem with Eveline is that she cannot live alone and feels suicidal in her lonely situation. She is not happy with her life in Chicago; she feels bored with all the drab people surrounding her and yearns for a happy life and the guidance of Sally Emerson. As the Eveline narrative progresses, the style and tone of her narrative highlights the collective consciousness of the middle-class Americans. Her meeting with J. Moorehouse adds new interest in the novel. She is soon overshadowed by the dominating personality of Moorehouse who represents the capitalist class of America. Eveline becomes familiar with Don Stevens, Moorehouse and Paul Johnson during her tour in Europe with Eleanor. All become the lovers of Eveline and Moorehouse marries her. She becomes sexually active in Paris and Eleanor who is jealous of her becomes more faultless. Eveline is extremely happy enjoying life in the company of Moorehouse and Janey who also joins Moorehouse. The tension grows between Eleanor Stoddard and Eveline and her departure from the house gives a turn to the plot. This marks the beginning of her fragmentation and fracture of her identity. She is in the grip of Moorehouse who is a callous; he doesn't love Eveline but wants to use her for her selfish motives. Eleanor Stoddard and Eveline become polarized and both are exploited by Moorehouse. Eleanor finds an opportunity to rise in her social ladder with the crutches of Moorehouse and Eveline's apparent displeasure with other men's frivolity leads her to seduce Moorehouse. She comes in contact with so many men; a pacifist, a soldier and some Frenchmen. She even marries Paul Johnson at the end of her narrative deserting Moorehouse and her narrative is a poignant tale of a woman exploited by

men. She becomes a sex- barrage and seduces Charley Anderson after her marriage. Anderson is young and full of ambition which attracts Eveline. Don Stevens is a pacifist and this trait magnetizes Eveline and Anderson looks for big money hypnotizing Eveline. She is attracted to the men more because of their charming personalities and out of her psychic frustration. At the dinner party, Eveline notes that Charley has raw ambition and begins flirting with him in front of Paul:

Charley and Paul helped Eveline bring another table that was all set in the bedroom. Charley managed to sit next to her. "Gee, this is wonderful food. It all makes me think of old Paree," he kept saying. "My brother wanted me to go into Ford agency with him out of the Twin Cities, but how can you keep them down on the farm after they've seen Paree?" "But New York's the capital now." It was teasing the way she leaned toward him when she spoke, the way her long yes seemed to be all the time figuring out something about him . . . Oh, I wish we could all make a lot of money right away quick (Passos, *The Big Money* 52).

Flirtation with Charley reveals the graph of degradation of Eveline. Her moves suggest alternative motives, a lean here, a kiss pushed back, all indicate promiscuous and restless nature of Eveline. She decries the "conclusion of a decade consecrated to hedonism". Her hedonism is a past of her sexual lust; she seduces men in her personal level because sexuality is used as a therapy to overcome the tensions and anxieties of her rest of her deeds in life. If she is a surrogate Moorehouse, then her life is unfilled because the act of seduction is just as hollow as the rest of her deeds. Mary describes her sexuality thus when she observes her in the party. "She found herself shaking hands with a tall slender woman in a pearl grey dress. Her face was very white and her lips were very red and her long large eyes were exaggerated with mascara" "So nice of you to come," Eveline Johnson said and sat down suddenly among the furs and wraps on the bed. "It sounds like a lovely party," cried Ada. "I hate parties. I don't know why I give them," said Eveline Johnson. "Well, I guess I've got to go back to the menagerie....Oh, Ada, I'm so tired." Mary

found “herself studying the harsh desperate lines under the make up round Mrs. Johnson’s mouth and the strained tenseness of the cords of her neck. Their silly life tells on them, she was saying to herself ” (Dos Passos, *The Big Money* 439). Dos Passos uses the party symbol to depict the growing frustration and degradation of Eveline. She tries to overcome her frustration mingling with people like actress Margo Dowling and George Barrow in the party. Mary rejects her: “ You know I think it’s a most ungrateful of Holy after all Eveline’s done for him...in a social way” (443). Eveline’s real fall begins when she comes in contact with Moorehouse who sexually and economically exploit her. She loses her individuality; her identity and her business too. Beatrice Hanssen (2000) observes that Foucault discusses all forms of violence:

To some degree, Foucault focussed on state-sponsored and state-sanctioned insitutional forms of violence, such as systems of surveillance, regions of dicplining, and the advent of the modern penal system. But he alos did decidedly more by shifting to the surreptious manifestations that riddle civi space (Hanssen10).

Linda Wagner observes that Dos Passos constructs the narrative Moorehouse to serve “ a plot focus, partly because in it he found a vehicle for hs social criticism” (Wanger 97). He threads through the entire trilogy. He is an important character because he represents the forces of growing capitalism in America and he is a dominating figure destroying and crushing the individuality and the identity of all the characters belonging to middle class such as Janey, Eleanor, Mac, Eveline and Richard. He emerges as a powerful institution imposing his sovereignty on all the characters who come in his contact protecting the interests of capitalism. Mathew Packer claims that Dos Passos depicts “still life or a petrified forest of characters” (Packer 216). His force of character and power has fossilized effects on the characters. Eveline, Janey and Eleanor Stoddard become an extension of Moorehouse. Eleanor and Eveline look for comfort in marriage with Moorehouse but none enjoys happiness. They lost their identity and are suppressed and oppressed. Jean Paul Sartre comments thus about Moorehouse:

Dos Passos wants to show us this world, our world, our own, to show it only without explanations or comment. There are no revelations...We have already seen everything he wants us to show us, and it seems at first glance, seen it exactly as he wants us to see it (Sartre 168).

The three long narratives of Moorehouse in the trilogy reveals his importance and the dramatization of the conflict between the bourgeoisie and the proletariat. John Lydenberg calls Moorehouse a hollow man “ his actions and reactions are clouded to the reader who cannot tell how or why he chooses the paths that he takes” (Lydenberg 102). He is a stereotyped villain in the trilogy of Dos Passos. He is also called “the evil antagonist of the book.” The fundamental trait of his personality is his lust for money; he is a war profiteer, making his riches from the countless laborers of America who cannot rise above poverty. Moorehouse wants all the labors to work for the promotion of capitalism. He gives the direction thus: “Of course self-service, independence and individualism is the word I gave in the beginning. This is going to be more than a publicity campaign, it’s going to be a campaign for Americanism” (Passos, *The Big Money* 494). Moorehouse enters into a pact with known evil doers like Doc Bingham. He was the brightest boy in the family as he differed from other children in the family. He was known as a “marble champ and tycoon”, “a very good orator”, “head debator” and a very “shrewd person”. He is known as “patriotic,” “glorious”, “bitter” and “clan” all these adjectives glorify his character (139). He hates drinking because of the effects that drinking had on his father but people admire him for his charm and good looks; “ We must all make our sacrificesMy dear, I shall trust you and your mother” (282). Eleanor Stoddard watches Moorehouse thus: “They had cocktails with absinthe in them and a bottle of very good brandy and Ward Moorehouse enjoyed sitting back on sofa and talking and she enjoys listening and began to call him J.W.” (221). The narrative of Eleanor is very interesting as she gives a new name to Moorehouse calling him J.W. For Eleanor this new name is the outcome of her personal choice and relationship. He is no longer her boss but her friend. His identity assimilates into their “Platonic friendship” and each feels secure while the other is around. Eleanor seeks help from Moorehouse to run her business and in turn she teaches him about art and devotes

herself for the publicity campaign for the Red Cross work. For Eleanor, Moorehouse is not a business man who is lost in thought but a passionate human being who cares. The presence of Moorehouse is based on his capitalistic culture and his heartless approach to dominate and crush the individuality of other characters who come in his contact. Moorehouse struggles to improve his economic position and to advance the cult of capitalism. When Moorehouse finds himself described as “just an adventurer from plowboy to president, you know that sort of thing, he responds: “But I am” (199). When Wheatley introduces Charley Anderson to his daughter Gladys, he claims:

Mr. Anderson was one of our most prominent war aces; he won his spurs fightin’ for the flag an’ his whole career seems to me to be an example...now I’m going to make you blush, ma boy...of how American democracy works at its very best pushin’ forward to success the most intelligent and best fitted and weedin’ out the waklin’s (313).

Dos Passos has given two categories of characters; doomed and successful; unemployed and the controllers of means of production; oppressed and the oppressors in *U.S.A.* There are Americans who persevere but fail to pursue the American Dream; success is elusive for them and they live in penury feeling unsettled. The inhuman money culture of the big cities doesn’t allow them peace of mind. Mac belongs to this category of characters. The weaklings are doomed not the “most intelligent and bestfitted for the current demands of American production” (313).

Janey’s motives further illuminate the character of Moorehouse and his destructive capitalism. Janey looks up to him and finds the job of a secretary. Both Janey and Moorehouse fall into hollowness. Janey becomes a spinster, cold and unforgiving even towards his brother Joe Williams. Mac, on the other hand, learns Moorehouse through Ben Compton claiming that J. Ward Moorehouse is “a big homebred New York, Jeez, he looked like he didn’t know if he was comin’ or goin’; looked like he expected a bomb to go off under the seat” (242). Mac thinks that Moorehouse visits in Mexico “with aims of fair play and friendly co-operation

between the American business and the Mexican papers” (249). The revolutionary policies of Mac and capitalism in Moorehouse suggest a merger or even a symbiotic relationship. Theorists Prentice and Miller, in 1994, imply that conflict and harmony between two conflicting groups can form identity. Mac belongs to another world and he never feels comfortable in the company of Moorehouse. There is a deep cultural divide between Mac and Moorehouse; Mac is a middle class-worker moving from pillar to post in search of job and security of life but Moorehouse is a shrewd and oppressive capitalist always ready to exploit and gain profit from the workers. Mac’s aversion to Moorehouse develops as he becomes fully aware of the cold and heartless attitude of Moorehouse. Mac suspects the image as well as Moorehouse. Eveline and Eleanor are working as nurses; both are excited by the “appearance of Moorehouse”. They notice “how well his clothes fit and his eyes that sparkled blue” (174). Eveline is spell-bound by the one of the speeches of Moorehouse:

He made a little speech about the importance of the work the Red Cross was doing to keep up the morale of civilians and combatants, and that their publicity ought to have two aims, to stimulate giving among the folks back home and to keep people informed of the progress of the work (174).

Both Eveline and Eleanor Stoddard are caught in the capitalistic trap of Moorehouse. Both women have love affairs with him and are trapped in the power structure of Moorehouse. Eveline has lost herself in Moorehouse, and he is lost within the descriptions of parties and peace talks. Dos Passos portrays as a “large quiet spoken blue-eyes jowly with occasionally a touch of the southern senator in his way of talking” (285). The last novel of the trilogy *The Big Money* (1936) is a sweeping portrait of the collective America after the war. Dos Passos depicts the rise of the technological development; rise of industry; the boom of the stock market; the boom in the automobiles led by Ford in America. Money culture carried all the Americans who were in mad race to make quick and easy money to enjoy the material amenities of life. In *The Big Money*, industrialization and urbanization became the major themes but the industrialism resulted into the widespread disease of American culture. The industrialized machine world destroyed the basis of man’s

moral and spiritual existence leading to frustration and repression of the labor class. Foucault (1980) observes thus:

Power is not imposed from above by a dominant group, but rather comes from below. We are all the vehicles of power because it is embedded in discourses and norms that are part of the minute practices, habits, and interactions of our everyday lives (Foucault, *Subject and Power* 94).

Dos Passos' *The Big Money* depicts the social chaos which was the product of repressive control of industrial society; he highlights the selfishness and the political corruption and the exploitation of the capitalists. Money was the motivating force for most of the Americans after the war. They believed that it would bring power and success to their lives. *The Big Money* is nothing but the picture of a business like Moorehouse's world immersed in corruption and it finally fell into decay and destruction. Dos Passos cried out thus "America our nation has been beaten by strangers who have turned our language inside out who have taken the clean words our forefathers spoke and made them slimy and foul" (Passos, *The Big Money* 123). In *The Big Money*, Charley Anderson plays a vital role, deflected from "just a mechanic" to the "boy wizard of aviation financing" and from "the instinct of workmanship" to the "profit motive". In *The Big Money*, Dos Passos dramatizes the death of the technocratic hope and ideal. The plot of *The Big Money* pulls in two directions; the crisis of jobs and the alienation of the workers and the role of the power superstructure operating in the capitalist world. Dos Passos further adds that "the great executives and powerful interests in manufacturing and financial circles are watching these developments with the deepest personal interests" (227). Foucault maintains that governing systems "need to make the public more obedient as they become more useful" (Foucault, *Discipline and Punish* 137). Therefore, once America finds itself required to engage with the useful public in a manner that allows the country to continue its imperial aims abroad. The novel is based on the theme of the "triumph of money" and many characters such as Mac, Eveline, Eleanor Stoddard, Mary French, Daughter, Janey Williams and Margo Dowling are

the victims of the power structure of Moorehouse. Dos Passos observes that “we only have words against power and superpower” (Passos, *The Big Money* 523). Like Moorehouse, Charley Anderson belongs to “the money mad world” (50). Charley was just a boy when he started his career as an auto –mobile engineer. The last novel of the trilogy, *The Big Money* begins with the narrative of Charley Anderson who appears as the symbol of “the big money.” Charley interprets his life as a natural unfolding of the American Dream and he interprets his numerous failures as indications that “the whole world was laid out in front of him like a map” (306). Charley believes that failures are the roads to achievements so he continues his struggle to get success in business and to accumulate “the big money.” He frequently describes his past through the phrase of “the rags to riches” (368). As a common war hero, he is crazy to become big in the business world. He compares himself with the top businessmen of America like Ford; “he fails to understand the limitations of the business of America and falls into the pattern of irresponsibility, alcoholism and destruction” (384). In other words, both Janey and Charley remain “partial” presences that are both “incomplete” and “virtual” (Foucault, *Archeology* 224).

All the important characters; Eveline Hutchins, Moorehouse, Charley Anderson and even Margo Dowling, the screen actress is destroyed and dehumanized by the money culture of America. Dos Passos depicts the decay of human values and the plight of the middle –class Americans who are enslaved by the power structure of the factory owners and industrialists. *The Big Money* explores the debilitating consequence on a collective consciousness from the corrosive effects of economic of exploitation. Twenty-five ‘Newsreels’ in this novel utter a disparity between the rich and the poor and the trends toward widespread profiteering. Charley returns as a war hero in this book; his friend Joe Askew is full of enthusiasm: “he got a long way to go yet before going home.... I don’t know what I’ll do when I get there” (Passos, *The Big Money* 771). Charley appears from where he had left off; alone, broken and homeless. His circumstanced had not changed since he left for France. Dos Passos maintains the argument that “we only have words against/ Power Superpower” (523).

The final Richard Ellsworth Savage section gives us our last glimpse of the trio of major characters in *U.S.A.* which are J.W. Moorehouse, Eleanor Stoddard, and Savage, who become and remain genuine business “successes” in a capitalist society. Moorehouse is a lonely man; he married merely for money. The character of Mary French epitomizes the force of socialism against the forces of capitalism; she is devoted to the cause of the workers and her defeat symbolizes the monopolistic design of American capitalism. Elia Kazan (1970) remarks that her narrative is told in “hard, clean and mocking style” driven by the “rhythm of the machine and transmitting a sense of irrevocable defeat those arguments as we approach the end” (Kazan 355). Each narrative begins with a reference back to the character’s childhood. In the first “Mary French” narrative says thus;

Doc French, pliz . . . heem coma queek,” and poor Daddy would get up out of bed yawning in his pyjamas and bathrobe and push his untidy grey hair off his forehead and tell Mary to go get his instrument case out of the office for him, and be off tying his necktie as he went, and half the time he’d be gone all night (Passos, *The Big Money* 85).

Through their individual struggles and occasional successes, Margo Dowling and J.W. Moorehouse both immerse themselves in the language of the American Dream and find themselves consenting to the selective nature of its discourse. Reflective of the American Dream and Carnegie’s personal success through faith, Agnes advises Margo, “If you believe you’re going to succeed you can’t fail” (407). Margo adopts this attitude throughout her professional pursuits and achieves some success. However, in order to further improve her socioeconomic standing, she purposefully revises her past to dramatize her progression from rags to riches (275). She recognizes the possibility of invoking the American Dream and willingly uses its language for her own self-interest. Discussing the power of hegemonic regimes, Foucault writes:

We must cease...to describe the effects of power in negative terms: it 'excludes,' it 'represses,' it 'censors,' it 'abstracts,' it 'masks,' it 'conceals'. Alternatively, he argues, "power produces; it produces reality; it produces domains of objects and rituals of truth (Foucault, *Discipline and Punish* 194).

During the early twentieth century, such power and truths often manifest themselves through the production of discourse, or more particularly, through print media and song. Foucault in *Discipline and Punish* argues that "a fundamental aspect of discipline lies in compelling the public to desire homogeneity within its own population" (182).

Mary French is a powerful socialistic character created by Dos Passos. She grows up in Colorado and her father is a physician who lost his wealth because of bad investment. He worked in the coal mine to survive in capitalistic society. Her mother constantly humiliates her husband since she is ambitious to rise in the social ladder. Mary often wished that her mother should die. Mrs. Mary divorced her husband and young Mary had to experience the chaotic atmosphere of her home. She is deeply attached to her father and she majors in sociology at Vassar. She loves reading and influenced many left intellectuals by her knowledge and socialistic ideas. Veblen's *The Theory of the Leisure Class* greatly impacted her thoughts. She goes to Hull House after the death of her father where she works for three years. She tries to get a job as there is no source of income. She becomes a reporter for the Times-Sentinel. The chief editor asks Mary to write an article on the current steel – strike of 1919. Mary writes the report and feels exhilarated since she has done a noble task for the workers. The editor fired her instead of giving her the reward. Mary left the job and started doing public work for the welfare of the poor people. She becomes the secretary of George Barrow. She uses the power of her job to free some of the imprisoned strike workers. Mary played active role in saving the steel workers. She has been living with Barrow but she refuses to marry him. She goes to New York and gets the child of Barrow aborted. When Ben Compton is released from the prison she looks after him and arranges for his stay. After a week they fall in love and Ben Compton goes to New Jersey to lead some textile strikers. They

marry at last and once again Mary becomes pregnant. The climax comes when Ben is caught in a strange situation. The communists call upon Ben to organize the strike workers but Mary needed his presence. The voice attracts her to Ben, and she consents to build a relationship with him after one week. Compton represents the youth in Mary's radical life, the idolized nature of passion for a cause. Forceful, Ben has been to jail for the cause, and, in Mary's eyes, he is the zenith of the movement. Ben realized that his pregnant wife is blocking his ideal of life so he quarrels with Mary. She is motivated to get the child aborted as Ben doesn't want the new baby to block the growth of revolution. Mary finally yields, gets the child aborted and sets to work for the strike committee. She spent "hours trying to wheedle A.P. and U.P men into sending straight stories" (Passos, *The Big Money* 154). It was alleged that she published stories that are "subversive" and "propaganda piece" (154). Ted Healy, her newspaper man chooses self-censorship opposing the official restrictions of the government. Foucault (1969) condemns the suppressive policies of the government: "the American government's powers and its dangers to cope with chance events, to evade its ponderous, awesome materiality" (Foucault, *The Archeology of Knowledge* 216). Foucault further argues that "truth" relies on "the institutions that define it" (219). As Foucault explains, "the novelty lies no longer in what is said, but in its reappearance and what provides the context for its reappearance" (221). The journey of Mary French and her socialistic ambition to bring unity and transformation in the workers is praiseworthy. Her efforts in organizing the strikes to overthrow capitalism reveal the socialistic passion of Dos Passos. The narrative of Mary French begins with the disharmony of his father and mother who represent two distinct groups. Mr. French is a poor doctor who helps his patients without money and his wife is highly ambitious. Mary comments thus on the behavior of her Mother:

Then Mother would put away the dishes and clatter around the house muttering to herself that if poor Daddy ever took half the trouble with his paying patients that he did with those miserable foreigners and miners he would be a rich man today and she wouldn't be killing herself with house work (Passos, *The Big Money* 85).

Mary is caught between two worlds; the world of charity and the world of greed. Her father represents the socialistic vision but his mother is of bourgeoisie sensibility. She is crazy to step on the heads of others to reach the top. Dos Passos presents another figure enticed by or torn between the world of the middle class and revolution. Mary French is a parallel to Mac as she stands as a precursor to a social revolutionary working for the welfare of the labor class. Foucault in *Power/Knowledge* (1980) observes thus:

None of the political struggles, the conflicts waged over power, with power, for power, the alterations in the relation of forces, the favoring of certain tendencies, the reinforcements, etc., that come about within this civil peace that -none of these phenomena in a political system should be interpreted except as a continuation of war (Foucault 90).

Mary champions the cause of the working people; she helps her father in the office work rather than to go out dancing or to date. Her father dies because of excessive drinking and she is shocked to discover that the life of her father had been messy. She experienced shock and trauma: "She didn't feel anything. She seemed to be seeing things unusually vivid" (Passos, *The Big Money* 99). She leaves the college and starts working in Chicago. She becomes a social worker at Hull House and champion of the rights of the workers. The ideas of Karl Marx greatly impact Mary as she becomes an active member of Labor Organization of America. Like Veblen and Debs, she gets involved in the party work. She joins G.H. Barrow who is a lecturer of the working class. His lectures motivated Mary to work for the workers. He becomes the new prototype, and Mary begins to shape her identity around him. Mary becomes more radical by reading Lenin, Trotsky, and others because of Ben's influence. Mary is not satisfied with Ben and Barrow; she moves on to Don Stevens who represents a major figure in the party. He attracts Mary through the sweet voice and by the passionate speeches of labor uniting and destroying the capitalist system. But her association with Den too leads to her disappointment because of her erratic nature. One day as she came out of the restaurant she turned to Den: "Well, George, how about going up and getting arrested . . . There's still time to make the afternoon

papers. Your name would give us back the front page” (364). But he became nervous; his flushed face reveals that he couldn't confront with the reality. He replied:

“But, my dear g-g-girl, I . . . if I thought it would do the slightest good I would . . . I 'd get myself arrested or run over a truck...but I think it would rob me of whatever usefulness I might have” (364).

Mary is shocked to know about his real intentions. She hated him: “I didn't think you'd take the risk, clapping each word off and spitting it on his face” (364). She accuses Ben of being a stool pigeon at their last meeting. Melvin Landsberg observes thus: “Mary is so hardened by social conflict and private misfortune that she loses much of her original breath and generosity” (203). Mary French differs from Mac in her socialistic stance; Mac walks out of the life as a radical and gains individual identity. But Mary French continues her socialistic struggle to fight with the capitalistic forces. Her revolutionary friends often betray her but Mary confronts the bitter reality. She is appealed to observe the inhuman attitude of the factory owners who have no concern for the interests of the workers who are forced to call the strike.

To conclude, Michel Foucault in his books and lectures repudiated the economic determinism of Karl Marx who sought inspiration from the dialectical theory of Hegel. Marx was very intelligent. He discarded the idealism of Hegel and added economic determinism. Foucault rejected Marx's theory of base and superstructure and faith in the totality. Foucault argued that liberty of an individual is very valuable as it leads to his growth and prosperity. He gave his own theory of deterministic economy for the welfare of the workers and argued that the traditional ideology of Marx is not palpable in the postmodern age. Interestingly, Jean Paul Sartre also rejected the totality of Marx and argued that Marxism has become outdated and needs revision. Frederic Jameson took up the issue and wrote *Marxism and Form* (1971) to support the ideas of Foucault. He explored the historical process of Marx and came to the conclusion that the social structures are not static as new science and technology bring new changes and people develop new ideas expressing

their liberal thoughts and opinions. Foucault argued that the economic determinism of Marx is a bad history and a bad logic in the global world. Knowledge is always closely associated with the social relations and power. In the global world every day the changes are found in social structures and political institutions. In this chapter the relationship between economic determinism of Marx and deterministic economy of Foucault has been explored. He is known for his historical approach as he gives a detailed analysis of social structure in his books *The History of Sexuality* and *Archaeology of Knowledge*.

Chapter V

Power and Resistance in *Adventures of a Young Man* and *Midcentury*

Michel Foucault has discussed the issue of “power and resistance” in his books and lectures. The fundamental aspect of the concept of power and resistance is its historical significance. Foucault’s contribution to post-modern thought is tremendous. He was influenced by Nietzsche and came to the conclusion that the use of power has been dominating even in the middle ages. Foucault investigated different historical modes of power and found that power is linked with violence. The nature of power is productive as it produces the spirit of Revolution. In the history of revolutions, the use of power was always resisted by the people. During the French Revolution in 1789, people of France were tutored by the Rousseau and Voltaire and the masses formed a unity to resist the exploitation, oppression of Louis XIV. The reign of terror of France is a convincing example of power and resistance and violence. Foucault’s analysis of power shows that power and resistance have historical connection. Foucault maintains that it is imperative to understand the role of power and resistance in the society. Johanna Oksala published her latest book *Foucault, Politics and Violence* (2012) exploring the theme of violence and the emergence of power structure. Foucault has investigated the causes of the rise of Joseph Stalin and his ideological battle with Nikolai Bukharin in the 1930s and the brutal dictatorship that forced millions of Jews to leave Russia. The Bolshevik Revolution was the creation of power and resistance. Germany and Russia brought about the totalitarian regimes in the world threatening the peace and stability of Europe. Foucault in his Lecture *What is Critique?* (1938) commented thus:

For the entire claim that our social and economic organization lacked rationality, we found ourselves facing I don’t know if it’s too much or too little reason, but in any case, surely facing too much power. For all praises we lavished on the promises of the revolution, I don’t know if it is a good thing or a bad thing where it actually

occurred, but we found ourselves faced with the inertia of a power which we maintaining itself indefinitely (Foucault 54).

Foucault devoted his thirty years of research to explore the inevitable relations of power and resistance expressing his concern for the future of the subjects. Foucault (1978) argues that power comes from below and he investigated the power relations. He observes that “One must suppose rather that the manifold relationships of force that take shape and comes into play in the machinery of production, in families, limited groups, and institutions, are the basis for wide-ranging effects of cleavage that run through the social body as a whole” (Foucault, *History of Sexuality* 94). Foucault investigates the dialectical relations between power and resistance operating in society. Foucault observes thus:

But this does not mean that they (resistances) are only a reaction or rebound, forming with respect to the basic domination an underside that is in the end always passive, doomed to perpetual defeat . . . They are the odd term in relations of power; they are inscribed in the latter as an irreducible opposite (96).

Foucault argues that the most important issue in life and society is to understand that resistances are in power relations. Power relations and resistances form the matrix of relations and resistances are never external in any political set up. Joseph Rouse (1994) in his book *The Cambridge Companion to Foucault* observes that it would be a sheer mistake to reduce the concept of sovereignty of Foucault to the power of the state. He held that power is never held by a particular person in a sovereign position:

Sovereignty in this sense has been removed from any real political location, and is instead a theoretical construction with respect to which political practice is to be assessed . . . his own criticism of this conception of sovereignty should therefore not be seen as another such attempt to hold a sovereign power to higher principle of legitimacy (Rouse 101).

John Dos Passos published his novels *Adventures of a Young Man* and *Midcentury* to express his concern for the use of power by the bourgeoisie to crush the liberty of the proletariats of America. The texts of both the novels are the culmination of his philosophy of freedom and an expression of his passionate concern for the poor and the downtrodden. John Chamberlain in his article “Two Novelists at War with Each Other” published in *Saturday Review*, June, 1939 observed that Dos Passos emerges as a “hard minded realist” and a radical historian of the class struggle” (Chamberlain 14). In his novel *Adventures of Young Man*, Dos Passos has “moved up to that split-second, perennially post-modern period in the Munich era of history.” Samuel Sillen in his article “Misadventures of John Dos Passos” published in *New Masses* attacked Dos Passos and Sinclair Lewis who had published *The Prodigal Parents*. He argued that both the novels are “rotten” based on the fictitious material. The plot of the novel *Adventures of Young Man* is full of “hollow characters, machine-made dialogue.” The plot is built on “narrow sectarian impulse.” Dos Passos was passing through a period of crisis when he wrote *Adventures of Young Man* since his faith in the Communists had dwindled and he was full of doubts about the revolutionary movement. Dos Passos has explored the nature resistance brewing in America with the growth of proletariat consciousness. Dos Passos had already spent some time in Russia and was skeptical about the Russian trials but his Spanish experience was horrible and disappointing. Samuel Sillen further argues that the novel *Adventures of Young Man* is the product of his disillusioned mood since the workers were being defeated and killed everywhere. The style, tone and the themes of the novel is very similar to his early novels. The only difference is in the mood of disillusionment of the hero of the novel Glenn Spotswood, who refuses to compromise his ideals and eventually is destroyed by the “machine.” Glenn is thrown out into the boiling water of capitalism and the plot dramatizes the heart-rending scenes of violence, and treachery of the class war. Edmund Wilson in a letter written to Dos Passos on 16th July 1939, expressed his dissatisfaction with the plot and themes of the novel: “And it seems to me that you have substituted for the hopes, loves, wounds, exhilarations, and depressions of Glenn a great load of reporting of externals which have an organic connection with

your subject” (Wilson, *Letters on Literature and Politics* 5). Interestingly, the story of Glenn Spotswood is given a political color by Dos Passos. He is a college graduate, young and energetic and only twenty-nine years old. The first twenty pages of the novel describe his early life. His father was also a staunch idealist who was sacked because of his pacifist stance in World War I. Glenn came under the influence of his father and soon he became a radical and the leader of young Americans who were passionate to fight against injustice and for the rights of working men. Glenn soon joined the Revolutionary Movement and joined Spanish Civil War for the restoration of Second Spanish Republic. Earnest Hemingway also wrote his famous novel *For Whom the Bell Tolls* (1937) with its similar theme. But Edmund Wilson who left Dos Passos over the Spanish question lashed at him thus:

You are concerned with the youthful years of an idealist young man. You make all the ideas seem phony, all the women obvious bitches, etc. you don't make those reader understand what people could ever have gotten out of those ideas and women, or even what they expected to get out of them (Wilson, *Dos Passos and Social Revolution* 17).

John Maier reviewed Dos Passos' *Adventures of a Young Man* on 24th July 1939 and found a drastic change in the theme and style of the writer. In the early novels of Dos Passos the main theme is the helplessness of the individual and the major characters are traders, strikers, the bosses and the drunkard middle class workers who are leading a life of misery and poverty. But in this novel “there is change; instead of an inferno we have a Pilgrim's Progress and a tragic catastrophe at the end like a great Shakespearean tragedy.” John Maier observes thus:

Glenn is not whirled through chaos, but seeks as doggedly as Christian and the enemies who beset him is as clear-cut single-minded as figures in allegory of Bunyan. He is tricked by Captain Corruption and beaten by Boss Brutality, the will-o-the-wisp tempts him into the marshes of Libido and Giant Ideology imprisons him to the castle of inhumanity (Maier 685).

World War I also greatly impacted the sensitive psyche of Glenn who adopts a deep impression and takes a pledge to fight for the rights and liberties of the American youth. In college years, Glenn longed to drop out from the routine and dull life of the college and go to work in the fields. He keenly observed the miserable condition of the workers of Appalachian coal mines governed by corporate corrupt government system. The corporate people were corrupt as they had no genuine interest for the workers who were unemployed, starving and dying on the road. He finds the society repressive, and his brief career in banking confirms his fear that the young workers will be repressed and persecuted by the capitalists of America. Malcolm Cowley had been one of the most appreciative critics of Dos Passos who gave an insight into the trilogy of Dos Passos but he was disgusted with the bleak message:

For all their scope and richness, they fail to express one side of contemporary life the will to struggle ahead, the comradeship in struggle, the consciousness of new man and new forces continually rising. Although we may be a beaten nation, the fight is not over (Cowley 24).

Rosen observes that Dos Passos gives his anti-communist vision in this novel since he was disappointed by the working of the Communist Party in Russia and Spain. He had visited Russia and was pained to see the loss of liberty and the political developments there. In the novel *Adventures of a Young Man*, he articulates his first-hand experience about the future of the Communist Party in America and Europe. Rosen argues that in his latest fiction Dos Passos produces “stereotyped characters” in depicting his tone individualists who are victimized by heartless Stalinist bureaucrats. Foucault observes in his *Prison Talk* that power makes people mad:

Power makes men mad, and those who govern are blind; only those who keep their distance from power, who are in no way implicated in tyranny, shut up in their Cartesian people, their room, their meditations, only they can discover the truth (Foucault 51).

On the surface level the plot is not about “corrupt and bitter passions of libido” but it tells the story of a young idealist who wants to free the young people from the chains and wants them to fight against injustice and corruption. Dos Passos spent a great deal of his career searching for a political movement that would empower the individual. He had spent a long time to explore the destructive aspect of the power structure as he wrote in 1950 in his *The Theme is Freedom* thus:

In the United States we call it capitalism. If you go over to England, you’ll find people behaving in much the same way but calling it socialism. In the Soviet Union and its satellite states you’ll find a remarkable similar social structure going under the name of dictatorship of the proletariat, the government of a great American Corporation (Passos 251).

Glenn is convinced that the economic system is designed to manipulate, exploit and sacrifice the individual worker so that the larger machinery can grow stronger. Glenn is passionate to improve the lonely, sick and backward youth giving them a purpose of life; he wants them to overthrow the contradictions of capitalism. He wants to become a glorified proletariat to help to bring awareness in him and the noble masses. Glenn is important in the novel not as a character but an honest radical. He gets a job in a small bank of Texas and joins the Mexicans shelling pecans and soon has to run out of the town to support his union leaders. Glenn becomes a Communist and is given an assignment to organize the minors in the South. But he is caught in the guerrilla warfare of local unionists. The party line changes and Glenn is made to suffer physical and psychological pain. Glenn returns to New York but he begins hating God and becomes a heretic. His own comrades turn hostile to him and soon he is expelled for subversive opinions. His idealism proves counter-productive. He is blacklisted and has no place anywhere in the world. At last, like Lord Byron, who being ostracized by the English community struggled for the War of Greek independence and died there. Glenn enlists to fight in Spain. There he gets into trouble for knowing and depending on wrong people and is arrested by his former friends in New York. The police seize his diary and it is regarded as treasonable and he is sent out diabolically to his death. He is killed as a

Trotskyism traitor. At any rate the cruel and inhuman Reeds throw him into the jail and he is released only because somebody has to carry water to the front. The Fascists sort him and the gentle lamb is butchered and slaughtered. Glenn is killed unwept, unhonored and unloved. He becomes a radical martyr of Dos Passos dramatized as a victim of the power structure of Michael Foucault. Alfred Kazin in his article: “*American History in the Life of Man*” published on June, 1939 in *New York Herald Tribune Books*, observes thus:

What troubles me in *Adventures of a Young Man* is not its submission to formula and its mechanical appearance, but the quality of its pessimism. As a novel it makes most American novels today look a little silly, but it adds nothing to Dos Passos’ growth and in a very real sense detracts from it. As a scrupulous and accomplished artist, he has his own defenses to make against disillusion and his own scores to settle with the intellectual fakers and bullies of our time (Kazin 3).

The radical journey of Glenn is quite thrilling and sensational; his adventures are well adapted to point social morals and his pilgrimage leads him to explore the true and hypocritical nature of the bourgeoisie. Dos Passos has depicted the class struggle between proletariat and the bourgeoisie through the character of Glenn. Foucault comments thus in his *Knowledge /Power*:

For the bourgeoisie the main danger against which it had to be protested that which had to be avoided for armed at all costs, was armed uprising, was the armed people, as the workers taking to the streets taking to the streets in an assault against the government. They thought they could identify, in the non-proletarianised people, in those common people who rejected the status of proletarians, or in those who were excluded from it, the spearhead of popular rebellion (Foucault 16).

He accumulates multifarious experiences; he works in a youth camp and shows his earthy passion with a nymph of the coal mines but soon he is sickened by

the rich liberal upholders of civil liberty and betrayed by his own cronies of New York. Cowley remarks that Dos Passos is also confuse like his hero in *Adventures of Young Man*:

Mr. Dos Passos is as puzzled as poor Glenn. His is the fastidious and Utopian radicalism that still survives among more intelligent of the professional classes, and is nearly in Mr. Mencken's dictum that every decent man is ashamed of the government he lives under (Cowley, *Dos Passos: Poet against the World* 18).

It remains ambiguous on the part of Glenn who decides to go to Spain because his journey to Spain brings a decisive turn in his life. In the story line his plan is unconvincing because it is motivated by Dos Passos' cynicism. He was anxious to attack Communism and the Soviet Union so he created a mechanical messenger boy who comes back from Russia to report that "in Russia they've starved them deliberately." John Chamberlain reviewed the novel *Adventures of a Young Man* in *Saturday Review* on June 1939 observed that Dos Passos "travelled in France, Spain, Mexico and took notice of demonstrations, repression and revolutions and conventions." He further observed that "his instinctive, all pervasive sympathy for the underdog has caused the communists to hail him, at various times, as Number one Literary Fellow Traveler, the grand-daddy of the modern proletarian novel." Chamberlain explored the circumstances that led to the writing of this novel; the novel is a "satire on the American movement, particularly as it has come under the sway of the communists" (Chamberlain 14). Glenn's mother was always serious about the future of Glenn and when he was five years old, she wanted him to be a true Christian gentleman and essentially, he remained committed to the welfare of the poor and the downtrodden. "You have got future ahead of you, try to forget these terrible" (Passos, *Adventures of a Young Man* 21). Glenn finds that the leaders of the party are neglecting the interests of the miners. Foucault observes thus:

Combination is the superior form of the revolt of the modern proletariat because it resolves the principal contradiction among the masses, namely the internal contradiction among the masses which results from the social system and from its core, the capitalist mode

of production. It was, Engels tells us, simply the struggle against competition between the workers, and thus combination, to the extent that this united workers, which made it possible to transfer (Foucault, *Power/Knowledge* 19).

Glenn's father always exhorted him to reach at the top level of life being an idealist: "You know, I always tried to impress it on you boys that no matter how overcrowded the professions are, there's always room at the top" (Passos, *Adventures of a Young Man* 125). Dos Passos created an idealist character in this novel to explore the ambitions of American youth in the post-war America. But the critics flayed Dos Passos for his over ambitious idealism. Samuel Sillen (1939) has lashed at the radical vision of Dos Passos who observed thus:

Dos Passos has gone sour. It is not merely that he is bitterly and stupidly opposed to the Soviet Union. It is not merely that he misrepresents the battlers for freedom in Spain. He finds nothing that is good anywhere. Ultimately it is not the Soviet Union that he libels, but humanity everywhere. The man who wrote this book is a spiteful observer of life. He trusts nothing but his contempt. His scorns are truly heroic. His misanthropic vision is incredibly mean in a world where a gigantic struggle is taking place between civilized values and barbarism (Sillen 207).

The critical analysis of the text of *Adventures of a Young Man* is appalled by the power structure of bureaucratic government in American life. Common man has always suffered as common and has only exchanged masters. The rule of oligarchy had exploited and oppressed the poor and the downtrodden in America. Dos Passos' novel *Adventures of a Young Man* voices the cry of protest on behalf of all mankind. Glenn condemns industrial society for its emphasis on greed and materialism and its evil institutions. Gerald Turkel observes thus:

Now my hypothesis is not so much that the court is the natural expression of popular justice but rather that its historical function is to ensnare it, to control it and to strangle it, by re-inscribing it within

institutions which are typical of a state apparatus (Turkel, *Foucault: Law, Power, and Knowledge* pp. 170–193).

Glenn is an idealist and believes that the real meaning of life can be found only in Spain. His voice of protest is muted by an underlying note of despair. Glenn has a cosmopolitan outlook; he dedicates his life to gain social consciousness; an acute awareness and concern for the liberty and individuality of individuals which comprise an associative system. Dos Passos has depicted the true nature of the labor leaders in the novel who use all fair and foul means to crush the individuality of common man. James T. Farrell (1939) in his article: “Dos Passos and His Critics” published in *American Mercury* has given a detailed analysis of the moral and political structure of the novel:

The Adventures of a Young Man is a political novel Glenn Spotswood, its hero, is a young American who revolts against the social injustices so rank in post-war America. He risks life and limb in fighting for a better world. Moral idealism leads him into the Communist Party, for which he helps organize a mine strike in which police terror reigns and strikers as unjustly jailed. When Glenn is arrested, he becomes a martyr-hero in the Communist press. But in time he bruises his head and his conscience in conflict with the Party's totalitarian ways. For instance, he is interested in saving the jailed miners, while the Party is interested in enhancing its own prestige and making martyrs to exploit. Though his abilities are admitted, he is rejected as an organizer in Detroit because he will not make a blanket promise to loyalty to the Communist Party (Farrell 490).

When the novel *Adventures of a Young Man* appeared, the critics and the reviewers expressed their divergent views on the plot and themes of the novel. They expressed their surprise over the issues raised by Dos Passos and many of them including Edmund Wilson agreed that *Adventures of a Young Man* is ‘a shoddy literary job’. Mr. Hanssen in his *World-Telegram* says, for example, that “what I miss in the book is evidence of the mental struggle in Glenn during various stages of

his career, a fairly serious defect in view of the fact that Glenn's development is presumably the theme of the book". Clifton Fadiman of the *New Yorker* had the feeling that by omitting the "childhood experiences, youthful sex contacts, and all the rest of the regulation development-novel paraphernalia" (123). John Chamberlain commented thus:

What I felt in this novel, however, was that he no longer had any choice to make. His books do not belong to the ranks of folksy satire, the enemies of Babbitt, they are peculiarly the novels of our machine age, and it has been given to him as to no other to explore firmly that region between what most of us want and where each of us fails that cuts through American lives. An artist can revolt against normal aspirations, but he cannot stifle his own (Chamberlain 123).

Dos Passos' *Adventures of a Young Man* is concerned with the social, moral and political issues. The plot of the novel also deals with Glenn's love affairs, his family background, his jobs, and a summer he spends like a migratory worker as he struggles to earn money to pay his fees. The issue of integrity of man is the chief concern of the plot of the novel. Glenn suffers and dies because he is serious about his integrity. Pessimism is the main force in this novel. Most of the characters suffer from cheap political gimmicks. The ideas of Dos Passos are revolutionary since he struggles to expose the degeneration of the political parties. Glenn soon realized that the revolutionary party of Lenin has become the counter revolutionary party of Stalin. He is now concerned and struggles to defend his integrity against it. Dos Passos faces a dichotomy like Matthew Arnold's Hebraism and Hellenism. He was contemptuous of men who spent their life in a meaningless manner without any chance of self-expression. Dos Passos refused to accept the reality of industrialization. According to Granville Hicks: "It does startle us to discover that the man who prominently among his contemporaries, has refused to dodge industrialism began by repudiating it" (Hicks 7). Dos Passos admitted that he once joined hands with the "gullibles and dupes" during the 1920s and published his famous treatise *The Theme is Freedom* (1956). Dos Passos speaks of the Sacco-Vanzetti case and of the effect it had on his future plan of action. He also explored the real working of the Mexican agreement in anachronisms. Dos Passos had full

sympathy with Sacco and Vanzetti and praised them for their contribution to the growth of liberty. Dos Passos observes thus: “Any man, I suppose is capable of any crime, but having talked to Sacco and Vanzetti themselves it’s impossible for me to believe they could have committed that particular crime” (Passos 21). In the early phase of life, Dos Passos did support liberalism when Roosevelt was in power. But at the later stage he changed from the liberal to the conservative cause during 1932s. No wonder, he actively worked for the election of the Communist candidates. His liberal ideas often clashed with the government of the United States. In spite of the anti-trust laws on the books, big business was the major political force in the country. Dos Passos saw and recognized the enormous power of the few over the lives of the vast majority of Americans. Dos Passos has fought every group, no matter what its theory and composition, capitalistic, communistic or simply bureaucratic. His departure symbolizes his disgust for the growing industrial society. He commented thus: “No amount of wishing can do away with the complications in inherent industrial society. He fought for the maximum liberty of an individual to conduct his life he seems fit without exploiting or oppressing others”. J.W. Ward (1965) in his article “Lindbergh, Dos Passos and History” published in *Carleton Miscellany* commented thus:

Dos Passos is a difficult man to talk about...The shift from left to right may look contradictory, but I think left to right may look contradictory, but I think it is not a man always who opposed to power. He saw power in the hands of capitalistic businessmen in the 30s and was therefore, on the radical left, he sees power today in the hands of intellectual liberals, allied with labor, and is now on the conservative right.... Dos Passos has always been a negative function of power, that is, one finds him always at the opposite pole of where he conceives power to be. In this sense, he is more an anarchist (Ward 26).

Foucault always opposed the oppressive power structure as he saw power in the hands of capitalistic businessmen who employed strategies to exploit and crush the individuals. The chief concern of Dos Passos is with that Leviathan society striving weakly to adjust itself to the new industrial world order. When he wrote the

novel *Adventures of a Young Man*, he had begun thinking of masses of people rather than of isolated individuals. Edmund Wilson commented in 1929 thus:

Dos Passos is apparently a socialist revolutionist; he believes that, in the United States, as elsewhere. The present capitalistic regime is someday destined to be overthrown by a class-conscious proletariat (Wilson 28).

Gradually he changes, losing both his sense of detachment and his illusions as the horrors of war impinge more and more on his consciousness. His romantic attitudes are nullified by the sight of the wounded, the maimed, and the dead. He becomes interested in the anarchist beliefs of his French friends and in social reform. Glenn is the real spokesman of Dos Passos whose social conscience can't stand the injustice as he continues to struggle for the release of the workers. He fails to understand the psyche of the party workers. Their ideology remains ambiguous as they stand still for the injustice committed on the workers. His sense of right and wrong becomes problematic and he gets blacklisted by the Party. He is shocked to see that the Communists are power hungry and their lust of power dismayed him. Glenn takes a drastic decision and leaves them for the Spanish Civil War but he meets the same kind of oppressive power structure. Glenn believes that the excess of power is suicidal for the growth of an individual. Glenn didn't go to any school and he never received formal education. He expresses his disgust when his father refused to support him on this issue: "It's all been bad news since Mother died.... I guess I won't be able to go to Columbia" (Passos, *Adventures of a Young Man* 17). He learns the lessons of life as a laborer in the Midwest hanging out with Wobblies. Dos Passos depicts the disillusionment of Glenn with the American culture. His association with the communistic movements also brings him sufferings and he finds the society repressive. His brief career in banking sector confirms his fear that the American culture and the social set up is inimical to working class people. He came under the influence of an economist Mike Gulick who was famous for his reforms and liberal ideas in Columbia. Glenn joins the movement with full zeal expressing his strong need to do something worthwhile for the betterment of the labor class. Glenn explored the relationship between man and machine and found that machine

has been very cruel to the workers. He expresses his disgust for the machine highlighting the plight of the labor class when Paul tells Glenn:

Wasn't any skin off your ass?

But it wasn't fair, it was his fault for letting fats go on the trip

You'd ought to keep your mouth shut (23).

It is on record that in 1926, Dos Passos stated that the Marxian Revolution is an ideal movement. It represented the movement of the common people. He cleared his position in the essay, *The New Masses* giving his rationale for avoiding strict adherence to Communist doctrine:

As mechanical power grows in America general ideals tend to restrict themselves more and more to Karl Marx, the first chapter of Genesis and the hazy scientific mysticism of the Sunday supplements. I don't think it's any time for any group of spell binders to lay down the law on any subject whatsoever. Particularly I don't think there should be any more phrases, badges, opinions, banners, impacted from Russia or anywhere else. Ever since Columbus, imported systems have been the curse of this continent (Passos 81).

Dos Passos' novel *Adventures of a Young Man* is a political novel; it is not a romantic comedy as the hero Glenn is not interested in sexual pleasures or in the love of women. He is a committed socialist and is ambitious to bring change in the life of the workers. The novel depicts the oppressive nature of the American culture; Glenn finds the society repressive as he closely observes the miserable life of the migrant workers. Sinclair Lewis also took up the theme of the migrant labor in his novel *The Grapes of Wrath* (1939) challenging the American society. The plot of *The Grapes of Wrath* records the history and lives of dislocated, poor, white, share cropping farmers from Oklahoma. Steinbeck took up this theme and articulated the plight of the proletariat. Lewis became the spokesman of the lower class or "the American Underclass:" those "people who stuck at the bottom", Steinbeck hits at the machines that enslave the farmers. He vilifies the men that work as the machines.

Glenn's revolutionary ideas are inspired by Mike Gulick who was an economist of Columbia University. Irving Howe has discussed the nature of a political novel thus:

A political novel is a novel in which political ideas play a dominant role or in which a political milieu is dominant setting...a novel which permits this assumption without thereby suffering any radical distortion and, it follows, with the possibility of some analytical profit (Howe, *Politics and the Novel* 17).

In the Post-World War era, the writers expressed their revolutionary zeal and expressed their passion to defend the Soviet Union as Thorp states: "They must join force with the International Union of Revolutionary writers in fighting fascism defending the Soviet Union and strengthens the revolutionary labor movement all over the world" (Thorp 127). Dos Passos, Edith Wharton and John Steinbeck wrote about the loneliness and frustration of the Americans who keenly observed the callous working of the urban industrial culture. The emergence of the middle-class industrial capitalism destroyed the identity and individuality of the individuals. The workers who worked in the coal fields, in the mines and in the factories suffered loss of identity and oppression because of the growing power structure. The strike culture became popular in America after the World War 1, because of the cultural transformation and industrialization. John Steinbeck depicted the scenes of strikes of the plantation migrant workers in *The Grapes of Wrath* and Dos Passos presents Glenn who organizes the strike supported by the miners. But Foucault investigates the working of the Marxian ideology thus:

It's true that since the late nineteenth century Marxist and "Marxised" revolutionary movements have given special importance to the State apparatus as the stake of their struggle. What were the ultimate consequences of this? In order to be able to fight a State which is more than just a government, the revolutionary movement must possess equivalent politico-military forces and hence must constitute itself as a party, organized internally in the same way a State apparatus with the same mechanisms of hierarchies of organization of powers (Foucault, *Power/ Knowledge* 59).

Dos Passos wrote *Adventures of a Young Man* to depict the unsettled life of the workers of the middle class. They had to move from one place to the other in search of jobs. Dos Passos articulates his ideas about the future of Communism and the survival of the workers in a capitalistic society. He never belonged to Communist Party and never organized a strike in his life. He simply watched the political events of Spain and Russia. His Spanish novel *Adventures of a Young Man* describes a “dead end of a historic movement”; the Communist Party.

Glenn is an autobiographical character as he is projected as a friend of the underdog and a hater of money culture. He is not a follower of Stalin and his oppressive policies that brought about the reign of terror in Russia. Glenn hates a heavy centralization of power. Glenn becomes a radical to fight for the rights of the middle-class workers through intellectual persuasion but soon he gets disillusioned and has his head bashed in by the selfish leaders of the Communist Party. Glenn is enamored by the Marxian ideology but Foucault explores the Marxian ideology in his writings:

As regards Marxism, I'm not one of those who try to elicit the effects of power at the level of ideology. Indeed, it wouldn't be more materialist so to study first the question of the body and the effects of power on it (58).

Dos Passos has examined the psyche of Glenn; his radical vision and an analysis of his development as a hero of the poor masses. Dos Passos' main concern is to repair the society; Glenn also struggles to explore the cause of cancerous growth of society. Glenn is not concerned about the romance and sexuality but about the sufferings of poor workers who are living in darkness. Dos Passos exhibited courage to write this attack on the Left leadership and to burn so many bridges. He realized that the Americans are living in an industrial age. No amount of wishing can do away with the complication inherent in industrial society. Foucault discusses the relation between labor and the capitalist:

For the bourgeoisie it is a matter of imposing on the proletariat, by means of penal legislation, of prisons, but also of newspapers, of literature, certain allegedly universal moral categories which function as an ideological barrier between them and the non-proletarianism people (15).

Dos Passos refused to believe that modern society can only be a regimented society. He has fought for and still fights for the maximum possible freedom of the individual to conduct his own life as he sees fit without exploiting or oppressing others. Glenn is a visionary hero who has full faith in the power of the working-class people. He envisages the dawn of the classless society and the end of the forces of capitalism. He expresses his faith thus: "The white class will all washed up. It was in the working class that real things were happening nowadays. The real thing was new social order that was being born out of the working class" (Passos, *Adventures of a Young Man* 114). Walter B. Rideout defines a radical novel as "one which demonstrates, either explicitly, that its author objects to the human suffering imposed by some socio-economic system and especially advocates that the system be fundamentally changed" (Rideout 12). Rideout further avers that what he stressed was that "the novel, whatever its formal ideology is essentially a humanizing force". Glenn is the spokesman of Dos Passos who expresses his wholehearted support for the poor, dumb, driven common man dominated by the repressive Frankie Perez tells Glenn:

That his people don't need to be told about the exploitation....
but they wouldn't allow the trial to be made a demonstration for the
Marxian interpretation (Passos, *The Adventures of a Young
Man* 24)

Paul Graves is a fast friend of Glenn known for his cheerful disposition and decent behavior. He makes many experiments in agriculture and his main job is of discovering how to make soil yield a more intensive produce. He symbolizes the hope of the world. The novel *Adventures of a Young Man* represents great

concentration of power. The head of the New Deal agency is a character of many vices and the idealists Paul Gravis has to face the crimes and fallacies of the Roosevelt administration which leads America to the depression. In the beginning, Dos Passos had supported liberalism but the critics claimed that he changed his allegiance from the liberal to the conservative by the time he wrote *Adventures of a Young Man* during the late 1930s. J.W. Ward (1965) published an article: "Lindbergh, Dos Passos and History" in *The Carleton Miscellany* commenting thus: "Dos Passos is a difficult man to talk about . . . The shift from left or right may look contradictory, but I think is not. Dos Passos is a man always opposed to power" (Ward 26). Lowell Frederic Lynde (1967) comments thus:

Young Glenn Spotswood . . . the hero . . . is a composite character, containing elements of Robles, the early aesthetic Dos Passos, and the later politically conscious Dos Passos. Reminiscent of Martin Howe of the earlier *One Man's Initiation* (1917), Glenn is an intellectual aesthete as the novel begins. Unable to commit himself to the world of business, he drifts about, lonely and alienated (Lynde 104).

The major characters of the novel, Gladys, Paul, Glenn discuss the world situation in a scene after supper one night and argue about the merits of communism. They also discuss in detail the cruelties of the power structure of bureaucratic organization like the Sacco-Vanzetti case. Glenn is hopeful that capitalism is on the verge of total collapse and very soon the economic problems will get better in Russia. The American workers are also getting united to fight out the oppression of capitalism. The Revolution of the workers is at hand and Glenn expresses his hope to bring total transformation in society. Gladys is apprehensive of the success of the union of the party workers and claims that the real proletarian guys he has talked to are pessimistic of foreign ideas. Boris is also worried about the future of the Communist Party because the human behavior is unpredictable:

Marxism sounds good, but its plans for the future are too sketchy. If you are going to build a new bridge to take the place of an

old bridge that is falling down, he says, you wouldn't start by tearing down the old bridge; you wouldn't start by tearing down the old bridge; you would build the new bridge beside the old one first, so that people could keep going across (Passos, *Adventures of a Young Man* 104).

These observations express the growing dissatisfaction of Dos Passos with the communists. In the last section of the novel Glenn is exhausted; disillusioned and full of self-pity and in deportation commits suicide by jumping from a bridge:

Limping from his rubbed heel he walked on across the bridge. Inside his head he was standing on a platform in a great crowded hall hung with red bunting making himself a speech. Wasn't it about time Glenn Spotswood stopped working himself up about his own private life, his own messy little five-and ten-cent store pulp magazine libido? Suppose it had jumped off the Manhattan bridge, a damn fool cum laude grind who'd broken down from overwork and sex frustration to hell with it, let it go out on the tide past Sandy Hook with the garbage barges, a good riddance like the upchuck when you've had too much to drink. The new Glenn Spotswood who was addressing this great in this great hall was going on, without any private life, renouncing the capitalist world and its pomp, the new Glenn Spotswood had come there tonight to offer himself, his brain and his muscle. Everything he had in him, to the revolutionary working class. Hands clapped throats roared out cheers (126).

Glenn expresses his enthusiasm and expresses his idealism thinking about the interests of the poor and the downtrodden workers. He goes into the mining country as an agitator and organizer. He knows he has made the right choice when he looks about and sees the misery of the miners. At a meeting night, an old man lifts his hand for silence and then prays:

An ain't it gospel true, O Lawd, that if the Mercian Miners was red Rooshians or the devil himself we'd do right to join with them to get food for our chillum, an' stand up again the oppression of the Law with or guns in our hands, because nobody else in this World's ever come forward to help us (192).

Glenn is shocked to know about the reality of the working of the political party and its methods and goals. He thinks back over his past actions and broods over the future of American society while travelling by bus.

He wondered what it was had put him off track, maybe it was moral indignation; his father had studied for the ministry and ended up as a pacifist lecturer, he was in Geneva now the League of Nations. Must be in the blood. Here he was now at loose ends like a Methodist preacher without it (266).

The problem with Glenn is his incapacity to solve the problems as he fails to solve the dilemma. He goes on changing jobs and never feels settled. Glenn become a dishwasher and “found himself up to his armpits in grease for ten hours a day” (56). Dos Passos has depicted the miserable condition of Glenn in a lyrical language:

The cuts in his hands wouldn't heal; no matter how he scrubbed himself with soap and water when he got back to the rooming house, he couldn't get the smell of stale grease out of his nose. His back ached all the time (56).

Glenn is a hard-working American; he represents the common workers of America who struggle against the oppressive policies of the capitalists. The structure of the society is anti-workers as Glenn fails to get a permanent job. Mrs. Gulick is interested in Glenn because he is the best example of a “migrant worker.” Mrs. Gulick is doing Ph.D. in the migrant labor so she is excited to meet Glenn. There is no security in his life as he is a shifting worker; moving from one place to the other in search of employment. His next job was “stoking the engine” (62). Dos Passos narrates the unhygienic and inhuman working conditions of Glenn:

He worked in a blaze of heat from the split birch logs he had to keep feeding in every minute and from the blistering sun overhead. His head spun from the wheezing rattle of the thresher and the yells of the men feeding in the shucks and carrying away the full sacks of grain from the end of the chute (62).

Glenn is a proletariat who has multiple experiences. Most of the characters get interested in Glenn and his experiences. Glenn's vision of life is regressive and not progressive. He is welcomed as they are anxious to listen to him. Dos Passos comments:

They were all crazy to hear about Glenn's experiences they said: Marcie had told them so much about him. He must tell them about conditions among the migratory workers. But by the time Glenn had gotten around to thinking up something to say, everybody had started talking at the top of their voices again. It was all about Freud. Glenn couldn't get a word in edgewise (73).

Glenn believes that the State machinery is oppressive. Glenn has the revolutionary spirit and passion to transform the society. He remains committed to the ideal of revolution as he confides with his father: "But, Dad, only the revolutionary working class, following in the lead of the Russian working class, can really give us world peace" (110). But Glenn remains confused and bewildered as he says: "I don't know what I am" (88). He sees what is happening in Spain where the Loyalists become afflicted with spy-fever. Glenn has full sympathy with the revolutionaries as he says: "I don't see how you can talk against extremists when the whole capitalist system is tottering on the brink" (100). Dos Passos cries out thus:

Glenn felt his mouth hardening with dislike as he looked across the table at his father pale face with its straggly moustache trimmed a little uneven and thin nose with the enlarge prose down the sides and the red mark the glasses left on either side of the bridge . . . Glen was thinking (25).

Glenn's father lost his job because of his idealistic principles of life; he tells his son: "there's certain self-indulgence to extremism, which I am coming more and more to distrust" (26). Glenn doesn't like his father because he is ugly and helpless to fulfill moral and financial responsibility. In *Adventures of a Young Man* the characters live under the shadow of the doom and all the hopes of the characters are shattered. Mike also tells Glenn that "society is based on habits: people habits could only be changed little by little in the direction of social consciousness" (27). Farrell observes that the mood and the tone of the novel are depressing and the critics opposed "the revelations of Dos Passos concerning Stalinism." The critics of Dos Passos argued that the plot of the novel highlights the discontentment of Dos Passos with the Communist Party.

Glenn is an exceptional character of Dos Passos who has to pay for his idealism and heroism. He is the honest radical who wants to bring positive transformation. He is the Christian of the class struggle but there is no redemption for him. Irving claims that Dos Passos is vividly describing the destructive effect of the economic policies of the government followed after the World War 1 in America and the reaction of the middle-class workers. The majority of the people were in the grip of confusion which follows and the masses turn to the Party for leadership and good governance. Glenn's positive attempt is misunderstood; his plans are dampened by the selfish leaders of the Party. Glenn encounters one leader: "Our function is to educate the American working class in revolutionary Marxism. We are not interested in the fates of individuals" (929). Glenn is shocked to find out the false and misleading ideas of the leaders of the party. He is shocked to find that the Party manipulates and allows some of them to go to the prison and he calls it as a "democratic centralism" The central Bureau of the Party is dominating oppressive and despotic. Glenn sarcastically remarks that "parties and politics are built on hate" (30). The plot of the novel *Adventures of a Young Man* is not a story of crime and punishment but it is a tale of pessimism, disillusionment exposing the weaknesses of the workers; their defeats and the oppressive power of Political Party. The revolutionary party of Lenin has become the counter-revolutionary party of Spain. Glenn becomes aware of the repressive nature but he is forced to defend his integrity against it. The novel *Adventures of a young Man* of Dos Passos is a harrowing tale

of a young American radical belonging to middle-class. His adventures teach him a lesson that justice is no more use against a gun than reason is against a loud-speaker. Louis Kronenberger harshly condemned Dos Passos for his misleading optimism and idealism:

My feeling is that since Dos Passos is writing about a real organization and its conduct during a real war, he should attack it as an outright pamphleteer and not as a social novelist, should make factual allegation rather than a fictional indictment. In treating of so intensely disputable a matter as the role of the Communists in the Spanish War, for the sake of historical truth one should name names and cite cases (Kronenberger 648)

To conclude, the novel *Adventures of a Young Man* is about the struggles of American youth fighting against the power structure of the capitalists of America. Dos Passos was a passionate supporter of the Marxian ideology and believed in strikes and revolution to transform the society and to overthrow capitalism in America. But in this novel, he expresses his disgust for the Communist Party which is based on the oppressive power structure. Glenn's sacrifices his life for the identity of the workers. He believes that real democracy can be established in America while oppressing the working class. The novel *Adventures of a Young Man* is a classical novel of Dos Passos articulating his political vision. The theory of power and resistance of Foucault is applied to investigate the struggle of Glenn who represent the youth of America.

Dos Passos was a writer of multiple experiences and according to Sartre "the greatest writer of our time." In the last novel, *Midcentury* (1961) he expressed his discontentment with the policies and ideology of the Left which and broke with it to embrace liberalism. Hemingway was a close bosomed friend of Dos Passos but the Spanish Question led to their alienation and friends turned enemies in America. Hemingway told him that if he continued his independent thought; "the New York reviewers will kill you and will demolish you." It was in 1956 that he published *The Theme Is Freedom*. It's a collection of his journalism. A better description, and a more accurate one, comes from the author himself who called it a "collection of

various writings of a more or less political complexion out of tattered back numbers of surviving and defunct publications and out of the already brittle pages of some of my own out of print books.” Dos Passos adhered to Hemingway’s friendly advice and wrote *The Theme is Freedom* (1956) to express his commitment for the freedom of the individual and of society as a whole breaking his bond from the Left. The book is a collection of essays covering thirty years of the political events since World War I and providing a running commentary on the political spectrum of America. In this book, he discusses Sacco and Vanzetti case, the political scenario of the Soviet Union which Dos Passos visited in 1928 and the detailed analysis of the Spanish Civil War. Dos Passos life had been eventful as he was constantly writing novels, political reportage, and travelogues. He was very popular with the editors of the Left-wing magazines like the *Liberator*. Dos Passos also contributed to the *Communist Daily Worker* and the *New Masses*. He protested against the killing of Sacco and Vanzetti and got arrested in protest against it. In the later novels Dos Passos came to prefer the defects of American capitalism to the oppression of Earl Browder, Mike Gold and other hard liners of the Communist Party of America. He became conscious of the evils of Stalinism and the Left and expressed his passionate ideas in the defense of republican American political traditions.

Dos Passos published his novel *Midcentury* during the early years of John F. Kennedy’s presidency. *Midcentury* remained for fifteen weeks as a *New York Times* best seller. *Wall Street Journal* calls it “a sudden infusion and heightening of all his many skills as a novelist, poet and dramatic narrator of historical fact.” Dos Passos came with the most satisfying work of his long career. The editor of the *New York Book Review* calls it “one of the few genuinely good American novels of recent years.” *Time* declares it “the best novel from Dos Passos since his U.S.A. trilogy.” The plot of the novel gives a historical critique of the political left. Dos Passos had closely observed the effects of the capitalist greed on the American economy during the Roosevelt administration. Dos Passos’ *Midcentury* chronicles the tempestuous years after the end of the Second World War; the novelist addresses the oppressive policies of the leaders of the labor unions of America which crushed the individuality of the middle-class workers. Dos Passos portrays organized labor as a movement that has betrayed the very principles it was organized to defend. In

Midcentury two things are important; the emotional life of the characters and the portrayal of the political personalities of his time. The characters range widely over the spectrum of American life, from successful businessmen such as Milliron Browman; General Douglas Mac Arthur and William Dean; the famous politicians such as Senator Mac Clellan and Bob La Follette. Dos Passos also portrayed the prominent scientists such as Robert Oppenheimer and Sigmund Freud and entertainers such as Samuel Goldwyn and James Dean in the novel.

In the opening of the novel Dos Passos gives a scathing portrayal of MacArthur calling him as a “brass hat” and “unready” whose popularity depended on his “bad press.” Dos Passos lashed at them because they failed to achieve both the capitalist and the socialist utopia. In *Midcentury*, Dos Passos uses unconventional narrative techniques to expose and ridicule the forces of mechanization; materialism and power structure. He openly rebukes the institutions; labor, government and corporations that create a nation where “man drowns in his own scum.”

Dos Passos’ kaleidoscopic narrative techniques help him to expose the oppressive and hypocritical attitudes of the political leaders and bureaucrats; the plot of the novel supplies the satirical biographical sketches of Douglas MacArthur, Jimmy Hoffa, John L. Lewis, Eleanor Roosevelt, James Dean, and Samuel Goldwyn. The publishers called this as a “contemporary chronicle” describing the turmoil of the midcentury years when the political leaders and the heads of the labor organizations betrayed the poor middle-class workers. It was a time when labor became the victim of power complex, when the army, government and the labor leaders crushed the individuality of the workers. The plot of the novel dramatizes the sordid double play of union machinations, the crooked politics, the price of unfair competition, the penalties extracted from the poor workers to fatten the purses of the rich and the powerful. The landscape of midcentury is sordid and full of cynicism and bitterness; the scenes of pathos and disillusionment are heart-rending. The radical vision of Dos Passos reaches its climax in this novel as he explores the mysterious working of the businessmen, politicians and the government officials.

Midcentury is permeated with a passionate attachment to the American working class, the struggling men, women and children, without money, power or special privilege, who are often victimized by the powerful current of economy and politics.

Dos Passos' novel *Midcentury* was hailed as a masterpiece depicting the greed and avarice of the business class Americans who transcended all human values to accumulate wealth and oppressed the poor workers. The novel chronicles the social and political issues of America in a free and frank style but his critics positioned Dos Passos as a writer of propaganda for the political right. James Smith dismissed him as a "pamphleteer of the political left." Harry T. Moore (1961) reviewed *Midcentury* in *New York Times Book Review* and he commented thus on the style of Dos Passos:

Midcentury is written with a mastery of narrative styles, a grasp of character and a sense of the American scene. In its fictional passages this panoramic novel recaptures Dos Passos' verve and intensity of a quarter-century ago, while the background sections, made up of sociological tidbits and pertinent biographical sketches, and show the same Dos Passos skill at manipulating the devices which helped to give U.S.A. originality and force (Moore 51).

Dos Passos was quite passionate to depict the despotic nature of the unions of the workers which were all forms of political strategies to crush the individuality of the workers. Foucault (1998) understands power as a complex network of shifting relations in which "power is everywhere; not because it embraces everything, but because it comes from everywhere" (Foucault, *History of Sexuality: An Introduction* 93). Dos Passos was at the peak of political front when he wrote *Midcentury*; he extended full support to the new Republican Right in 1962. He "stood on the stage with conservatives such as Strom Thurmond and John Wayne as he accepted an award from the right-wing Young Americans for Freedom" (Ludington 487). Fanny Butcher (1961) in her article "Labor Abuses" published in *Chicago Sunday Tribune Review of Books* commented thus:

Midcentury undoubtedly will be one of the most talked about books of our day. It will have its passionate detractors as well as its enthusiastic praisers, both for the same reason: its forthright expose of the presence of racketeers in the labor movement and of the dissatisfaction among the “rank and file” in the labor (Butcher 2).

Dos Passos again follow the stylistic techniques of his epical novel U.S.A. and introduces narratives, biographies and documentary sections to achieve the socialistic relevance of the novel. But interestingly, he has dropped out the “Newsreels”, and “Camera Eye” techniques in the plot. The publication of the novel had mixed reviews. Milton Rugoff of *New York Herald* called *Midcentury* “thinly propaganda that is moved by rancor and prejudice.” Melvin J. Friedman writing for *The Progressive*, called Dos Passos’ new preaching novel, a thinly-veiled defense for his own conservatism. John Gross writing for the *New Statesman* said “Dos Passos’ final effort at fiction was only the growl of any bilious reactionary down at the country-club. All one can do for the sake of the man who once wrote *Manhattan Transfer* and *Big Money* is looked the other way” (qtd in *Maine* 268). Gore Vidal, the prominent American observed that “unlike most of Dos Passos, more liberal critics, I never cared much for its early work even at its best” (Vidal 269). Gore Vidal borrowed a phrase from Stendhal to express his feelings about Dos Passos’ work. “Politics is used as a pistol shot in the middle of a concert. The noise is ear-rending, without being forceful. It clashes with every instrument” (Vidal 269). Gore Vidal further argues that he has the power of creating word-music to articulate his political sympathies. Dos Passos wrote a new type of novel with new style. In *Midcentury* he dramatizes the growing collapse of the unionism in America and how instead of protecting of the rights of the workers, the unions are busy in making business and turning into destructive and tyrannical unions.

Midcentury is essentially a novel about labor, about the political issues of America and a story about the plight of the working classes. Interestingly, Dos Passos employed the same techniques as he used them in his novels *Manhattan Transfer* and *The Big Money*. At the core of the novel, *Midcentury* is a conscious considered criticism of government institutions; of labor organizations and he

expresses his serious concern about the labor unions. R. A. Fraser (1961) in his review published in *San Francisco Chronicle* commented thus:

Midcentury, thirty years later, represents the frustration of almost every hope contained in *U.S.A.* The difference between the two is a comment on our times that future historians will take note of: for to say that Dos Passos' view point has changed and nothing else would be to deny him the interdependence of the individual and society, he so clearly postulated in *U.S.A.* (Fraser 261).

The chief concern of *Midcentury* is with the world labor, but its theme is wider. He espouses the cause of individual and is basically concerned for the liberty of the individual expressing his lament that individualism has died in America. Dos Passos expresses his passionate concern for building a society based on needs of the individual. For Foucault, power ceaselessly produces the appearances of the “natural construct bodies” (Butler 601), and produces “reality, domains of objects and rituals of truth” such that the “individual and the knowledge that may be gained of him belong to this production” (Foucault, *Power/ Knowledge* 194). Terry Bryant has strong influence on the corporation which through complicity sacks him. Later on, in another job, the leaders of the union assassinate him. The manager of the firm also suffers the same fate. Colonel Milliron believes in idealistic principles of life and is passionate to implement improvements for his corporation. But he also becomes a victim of the power structure of the union magnets. He is defeated by “the palace guard” at head office. He is thrown out forever. Unions and corporations are very big and powerful and an individual has no potential to fight with the power structure of the unions and corporations. They are oppressive and callous as they crush the hopes and aspirations of the common labor class. Dos Passos has exposed the cruelty of the corporations which are too big, too corrupt, to allow individual freedom. Foucault (2000) observes thus:

Power and violence may co-exist; they are not mutually exclusive, however, the analytical separation itself raises the logical and empirical questions of how they interact. The use of slavery as an example may be faithful if studied in detail, however when glossed

over briefly or used metaphorically or rhetorically it may have unfortunate effects (quoted in Sara Mills 40).

Dos Passos dramatizes the heart-rending scenes of the change of the fortunes of common workers in a lyrical style. In his early novels such as *Manhattan Transfer* and *The Big Money*, Dos Passos lamented the weak and ineffectual figure of the unions, especially in the face of “Power/Superpower,” the powerful well-organized political machine that represented the combined interests of government and big business. The politicians after the First World War exploited the national pride of the poor working people enforcing the idea that labor’s opposition to government was unpatriotic. The World War rejuvenated the labor unions. The Depression in America led to the massive unemployment and poverty but the strength of the union members multiplied. As a lecturer expresses his perception of life in the early part in *Midcentury* “There was need for housing. People hadn’t been able to buy new cars or refrigerators or washing machines or electric irons during the war and now they had the money saved up” (Passos, *Midcentury* 35). The increase in national wealth coupled with the growing demand of the new products resulted in the substantial increase of employment and union dues. A worker in the later part of the novel explains the impact of the war had on the carpentry industry: “Before Pearl Harbor, there were only eight hundred carpenters employed in the area. A few months later, there were twenty-five or thirty thousand. Dues came in so fast that they had to stuff the money in mail bags” (211). The political leaders such as Robert R. Young and Senators John Mc Clellan also play an important role in the novel. All these political leaders had powerful influence on the midcentury American way of life and Dos Passos gives detailed information of each character.

The novel begins with his biography of John L. Lewis who is called “Organizer.” Lewis in his early life was a miner but in his later life he rose to power within the ranks of miners and soon by 1919 when there was a major strike of the coal miners, he became the acting president of the United Mine Workers of America. Woodrow Wilson declared the strike unlawful and Lewis addressed fervently exhorting the party workers lashing at the oppressive policies of the government: “May the power of my government never used to throttle or crush the

efforts of the toilers to improve their material welfare and elevate standards of their citizenship” (112). Dos Passos also comments on this scene:

The power of the government was used to do just that...Lewis’s UMW of was defeated again a year later when, in West Virginia, a miner’s strike turned into a full-fledged war with skirmishes and ambushing, between the miners and gunmen hired by the strike breakers until the army arrived and finally broke up strike (112).

Lewis and other workers found the political situation after the World War treacherous. Lewis continued to consolidate power within his union. When Franklin Roosevelt started his controversial National Recovery Committee, the union leaders were disappointed as the unions were cracked. Lewis continues his fight and increased funds to create the Committee for Industrial Organization and strengthened the labor organization. He made the union of the miners very rich before his retirement. He made the union and himself extremely rich. He says “But when he retired, his miners, from being serfs of the mine owners forever in hock to the company store had become the top aristocracy of the best paid working class in history” (116). Dos Passos lionized Eugene Debs in U.S.A., but unlike him, John Lewis wanted himself and his workers to rise from the ranks, not with them. Dos Passos has depicted the rule of Machiavellian forces; the leaders of the unions used all fair and foul tactics to grow rich and powerful. They didn’t serve the common worker but believed in self-aggrandizement. Dos Passos observes thus: “What the Wobblies had dreamed, John Lewis’s heavy-handed management began to put into effect. He knew what was good for the working people better than they knew it themselves” (113). The labor leaders amassed considerable fortunes; the unions became powerful and financially very sound and they further alienated the workers. *Midcentury* is an interesting study of the working class and its relationship with their unions. The real villains in the novel are the Teamsters, bosses who controlled all the activities of the unions including the finance and are engaged in crushing the liberty of the poor workers with the power structure. The role of subject in Foucault’s thoughts is arguably very central. Foucault says it very clearly in the first chapters in his 1982 article: “The Subject and Power”

I would like to say, first of all, what has been the goal of my work during the last twenty years. It has not been to analyze the phenomena of power, nor to elaborate the foundations of such an analysis. My objective, instead, has been to create a history of the different modes by which, in our culture, human beings are made subjects (Foucault 326).

Dan Tobin, Dave Beck and Jimmy Hoffa are the powerful leaders. Dos Passos dramatizes the inhuman working of these union leaders as they became the heads of the organized syndicates. Beatrice Hanssen (2000) supports the views of Foucault who gave a clear picture of various forms of violence:

To some degree, Foucault focused on state-sponsored and state-sanctioned forms of violence, such as systems of surveillance, regimes of discipline, and the advent of the modern penal system. But he also did decidedly more by shifting to the surreptitious manifestations that riddle civic space (Hanssen 10).

Dos Passos wrote thus: "If you didn't join you were likely to get your head bashed in. At the very least you were punished by the denial of employment" (Passos, *Midcentury* 218). The union leaders had become big businessmen; the Teamsters looked like another form of big business. Tobin "was given a Cadillac, all expenses paid to him including the wages of his driver and the salary of a fulltime maid, maintenance of two homes and a pension of fifty thousand dollars a year for life" (218). Beck assumes the office of the president not to serve the workers but to accumulate wealth and to gain political and financial power. He was already doing well in his laundry industry when he went into labor leadership. Dos Passos observes thus: "Laundries were chicken feed. The big money was in Labor" (219). The message of Dos Passos is very clear; the leaders of the unions are interested in power, wealth, and influence and they used all strategies to exploit the poor and helpless workers. Dos Passos writes thus:

“Dave knew what was best. Local autonomy was all right so long as the locals did what they were told. Dave didn’t like back talk. Unions are Big Business...he was quoted as saying...Why should truck drivers and bottle washers be allowed to make big decisions affecting union policy? Would any corporation allow it?” (219).

The Teamsters union grew powerful under the leadership of Beck who started threatening other unions being intoxicated with power. He is “finally attacked by the McClellan Committee and rushed to Europe” (225). The labor unions had become the centers of power and corruption; their purpose to oppress and dehumanize the poor workers. Gore Vidal observes that “Dos Passos’ outlook in *Midcentury* is bleaker than that of the *U.S.A.* trilogy, then the failure of organized labor to offer hope for the individual worker is at the center of this disappointment.” (123). Dos Passos had no faith in the political institutions but he was shocked to find out the oppression of the strangling institutions. Milton Rugoff (1961) in his article “*U.S.A Today: A Dos Passos Montage*” published in *New York Herald Tribune* calls *Midcentury* “thinly disguised propaganda” (31). Rugoff observes thus:

Midcentury is a jumbled book, a montage of fiction, impressionistic biographies, brief quotations from newspapers, and an investigator’s interviews, under the guise of championing the old-fashioned virtues of self-determination, self-reliance and personal freedom, it is for the most part a series of case histories of corrupt labor unionists (Rugoff 31).

In *Midcentury*, the unions are comprised of criminals, crooks, and thugs who bully the rank and file of members into joining. In “Investigator’s Notes” Dos Passos foregrounds the fear and helplessness of the working class as they struggle with their respective unions. The Investigator visits the homes of the workers and records their statements, most of which are anonymous. His efforts reveal the mood of discontentment of the organized labor. The Investigator does in depth study of the diversity of occupations; the workers of aerodynamics plant, labor working in food processing industry and cigarette factory, plumbing installers, motion pictures, machine operators, carpenters and wine salesmen. The Investigator doesn’t listen to

an elderly man whose life is spent in fighting the unions in the court. Dos Passos reports the callous attitude of the investigator thus: “The investigator feels the old man has been exaggerating, is perhaps senile, and has a persecution complex, probably paranoid until he turns up dead the morning after the investigation and the police refuse to pursue the case” (Passos, *Midcentury* 109). There are several workers who want enough money to flee the country. The terror of the union leaders is pervasive as the workers are scared to give any statement to the union officials while they observe that the leaders are filling their pockets with union funds. In the first lecture, Foucault (1974) published in *Psychiatric Power* comments thus:

When in fact we speak of violence, and this is what bothers me about the nation, we always have in mind a kind of connection of physical power, of an unregulated, passionate power, an unbridled power. This notion seems to me to be dangerous because, on the hand, picking out a power that is physical, unregulated, etcetera, allows one to think that good power, or just simply power, power not permeated by violence, is not physical power. It seems to me rather that what is essential in all power is that ultimately its point of application is always the body. All power is physical, and there is a direct connection between the body and the political power (Foucault 14).

Thus, in the novel *Midcentury* investigation is just a hoax and an eye wash; the investigator has heard the testimony of many workers; the statements are all anonymous as no worker dares to come forward openly fearing death. In *Midcentury*, Dos Passos has depicted the true picture of the unions as nobody dared to pursue a case against the power structure of these organizations. In the fifth section of *Midcentury*, Dos Passos introduces the character of McClellan who is like Debs of U.S.A.; he is portrayed as the champion of the working class. He is “as a letter from a worker describes him, somebody going to bat for the forgotten man” (Passos, *Midcentury* 273). McClellan’s biography is made up of anonymous letters written by the workers who were frightened by the leaders of the unions but wanted to support the CLPW in any way they could. McClellan is shocked to notice the

complaints about embezzlement, the syndicate oppression, sabotage and terror. Dos Passos gives the images of inferno of Dante to depict the working of the unions comparing them to gangsters creating the environment of a hell. Dos Passos uses the allusion of inferno to point out the surreal nature of working of the unions. It is shocking that an institution created for the welfare of the working class should degenerate into a crushing institution of the identity of the workers. The unions are operating in the country to protect the liberty and the democratic rights of the working class but the unions have become centers of corruption; terrorism and despotic. McClellan is amazed and asks: "Can this be America?" (272). Dos Passos comments thus:

Denial of the working I.W.W. is most elementary rights, the underworld's encroachment, on the world of the daily bread, slugging, shootings, embezzlement, thievery, gang-ups between employers and business agents, the shakedown, the syndicate, oppression, sabotage and terror (272).

Dos Passos portrays the biography of Douglas Mac Arthur with full sympathy but the lacking force is found in the biographies of U.S.A. He also dramatizes the death of Terry Bryant who died for freedom like the American who stood up against the redcoats on Bunker Hill or who held out in battle against the Japanese. The struggle of Jenkins is also important in the novel. He is killed for his struggle against the union leaders. Douglas Mac Arthur is introduced thus:

It was the old Mac Arthur who stepped out of the plane on his Australian airstrip. The American collapse, Rommel in Africa, the loss of the British battleships of Singapore had scared the Australians out of year's growth. Their military men were talking grimly of holding the Brisbane line. Mac Arthur showed no interest at all in the Brisbane line. He talked of invading the Philippines. He would plan for victory (12).

Dos Passos argues that the state organized labor has flouted all norms and laws passed by the government. Hoffa who was very powerful leaders. The office

bearers never bothered the “testimony of the workers; they didn’t care for the interests of the workers” (277). The narrative of Blackie Bowman in *Midcentury* is quite thrilling; he is a familiar character of the disillusioned Wobbly. His character can be compared with Mac of *The 42nd Parallel*. Mac feels disappointed and in a fit of disgust he escapes but Blackie is portrayed at the end of his life. He lays bedridden in a Veterans Hospital expressing his anguish and disillusionment as Dos Passos writes: “From the very beginning Blackie restates the problem that Mac has previously dealt...From organizing the whole cockeyed industrial system, Blackie muses, we’d fallen to organizing a bunch of dead beats. We had the psychology of mission stiffs” (77). Blackie remains in America and flirts with ragtag I.W.W. movements that pop up in the country. Blackie is wobbly during I.W. W’s peak and he works with Earl Gates who is a forceful agitator that “the fellow workers looked up to...like a God: and that in spite of his class war notions...worked like ten men” (265). Blackie is found dying in the hospital after years of wasting away in bed, “hanging...between heaven and hell” (148). Blackie’s final comment of life and radicalism sums up his faith in the brotherhood of man “All men are brothers when they’re asleep, ever thought of that nurse? Asleep or dead. I have seen plenty dead men. They have a family resemblance” (280). Blackie’s death is natural but the death of Earl is violent fighting for the cause of organized labor. Dos Passos dramatizes the sequence of the “Investigator’s Notes” and the biography of McCellan and the death of Blackie Bowman reinforces the futility of the struggles of the working people.

Dos Passos has explored the relation between the individual and the union through the struggle of Blackie Bowman. He was an ardent Wobbly but he ends up as ill and disillusioned in a Veterans Hospital. An idealistic union member rebels against crooked leaders who work for their leisure and the big money. Even the small business men plunge into a fierce struggle with a competitor who is in league with crooked labor leaders and politicians. Blackie’s narrative deals with the death of the struggle of the working-class movement. The biography of McClellan presents the tale of the fighting and dying in the struggle against it. Dos Passos launches a virulent attack on Communism which failed as an organization to save and protect the working class. In the later part of the novel *Midcentury*, Dos Passos

establishes John McClellan as the hero of the novel placing him in direct opposition to Marx. McClellan fights the unions which controlled the Communist Party.

The narrative of Samuel Goldwyn and Harry Bridges is presented as the motion picture about the American Dream. Goldwyn spends his early years of his life in the Eastern European slums. He is a young poor teenager but in his middle of age he becomes a millionaire. For men like Goldwyn “America is a land of opportunities to pursue and achieve the big money. He’d reached America and had made his fortune. It was what they called freedom” (70). But the real vision of Dos Passos about America is expressed in the cynical manner thus: “America has been a heaven to all these people coming over from Europe. But in the last fifteen years there come people who want to make a hell of it” (72).

Bridges is another important character and his narrative describes the rise of communism in America. Soon he became the leader of one of the powerful unions of America. Bridge was a committed Marxist who sticks to the party line and soon became the head of the Longshoreman’s Union. He sided with the U.S. government and allied with the Russian government. Bridges extended full support to the federal government when Nikita Khrushchev visited California. He arranged a staged ovation for the Russian President. Bridges established good links with Russia and Dos Passos refers to Russia as a Promised Land cynically: “where every man owns everything except his own life” (55). Bridges is not interested in any ideology but his chief concern is to make the big money. His love for Communism is false and hypocritical. Dos Passos pointed out there are many men like Bridges who are fraudulent and are given to the big money. Dos Passos points out that “Marxism offered a program for strategy and tactics.... Dogma furnished every answer” (54).

In continuing his discussion of Communism, Dos Passos gives the narrative of Robert Oppenheimer. He joins numerous Communist organizations. Interestingly, all the Communist leaders are given to making the big money and scrap all ideals of welfare of the labor class. In *Midcentury*, Dos Passos warns idealists about the charm of Communism. Oppenheimer once said: “I probably belonged to every Communist front organization on the west coast because he doesn’t understand the relationship of men to political systems and the Communist organizations provide

the air of fashion and right thinking” (331). Dos Passos also ridicules the atom bombs of America: “the dropping of the atom bomb as a big bang ever; not simply a leap in the age of fission” (332). Oppenheimer joined the American Communist Party because he wanted to “be part of the life of my time and my country” (330). He was passionate to change the life of his people but soon he became the past of an organization that became very powerful in the history of America. Dos Passos portrays Oppenheimer as a man who struggles to make the big money through the union business. His membership in the Communist Party is considered like “a quaint joke” (271). Dave Beck raises a million-dollar question in the novel when he asks: “Is there any provision in the law in favor of an individual?” (236). Dos Passos distrusts institutions that crush the individuality of the workers. He writes: “Man is a creature that builds institutions which fashion his destiny. Unfortunately, institutional man like the termites and social insects... sacrifice individual diversity for diversity of caste” (120). The images of “termite” and “insect” are very effective in conveying the monstrous nature of the unions which have a disguised agenda to bulldoze the individuals. Dos Passos uses the imagery of insects to lash at the union leaders:

There is the human impulse to create institutions to the same impulse in the ant, which in spite of the predestined perfection of their institutions, suffered perversions of appetite. These perversions cause the ants to follow lethal creatures into their colonies, including a plumed little bug which secretes in its hairs an elixir so delectable to “ant kind” that the ants lose all sense of self or/species preservation and seek death in its embrace (121).

Dos Passos lashes at the monopoly capitalism, consumerism and corrupt unions which thrive at corruption and misuse of power structure. The next narrative is about Systems of Enterprise and Dos Passos uses the imagery of animals and insects to compare the destructive nature of the institutions. “The wonder of their variation cracks the dogmatic mould which man the classifier laboriously constructs to ease the pain of sorting out diversities” (283). Throughout *Midcentury* there is a concern with the perversion of nature and science. Dos Passos champions the cause

of the individual worker, “he still distrusts systems of control and he is still terrified by the wave of technology that he feels is a threat to individuality” Gore Vidal (1961) comments thus in his review published in *Esquire*:

Midcentury is about the American labor movement from, roughly New Deal to the present, with occasional reminiscences of earlier times. The form of the book is chaotic. There are prose poems in italics and short impressionistic biographies of actual public figures. Several fictional narratives in which various men and women are victimized by labor unions. And of course, his patented device from *USA* of using newspaper headlines and fragments of news stories to act as counterpart to the narration, to give a sense of time and pace (Vidal 57).

In 1934, Dos Passos stated in *New Republic* that “To tell truly about the relation between men and machines and to describe the machine worker, are among the most important tasks before the novelists today.” No wonder, the workers, proletariat and professional became his heroes; they played the constructive role in the society as they focused on productivity rather than profit. Thorsten Veblen published *The Theory of the Leisure Class* (2009) in which he used the term “instinct of workmanship” praising the workers who led a meaningful life of dignity in the society. The role of the capitalist is antagonist in most of the novels of Dos Passos. The sole motive of a businessman is pecuniary motive. He manipulates and controls all the means of production in society and this acquisitive businessman is the chief villain in U.S.A. But in *Midcentury*, Dos Passos came to believe that there are two major enemies in American society; the government bureaucrat and labor boss. He has exposed the despotism of big government and the tyranny of unionized power. In *Midcentury*, Dos Passos presents the character of Cermak; an independent engineer who takes pride in his trade. But he soon perceived that new production methods were alienating the worker from the use of his skills. The massive industrial machine was forcing workers to lead lives of automated desperation. He raises cries against this and complains to Anderson who defends the machine age observing that every department must “click like a machine.” All protests of Cermak are proved

futile because he found the truth that each organization including the unions is busy in making big money. This type of destructive manipulation ruining the lives of workers is the main theme of *Midcentury*. The novel is packed with the images of gloom and pessimism. *Midcentury* offers seven Investigator's Notes, anti-union territory delivered to a shadowy figure but no action is taken and all the complaints remain buried in the dustbin. In *Midcentury*, Dos Passos continues to uphold his principle of workmanship by excoriating the corrupt forces operating behind the banners of unionism. Gore Vidal further observes thus:

Midcentury, which by scrutinizing so many current problems and presenting them with the force of an effectively told story provides material for some severe reflection. As a story, it has enough power to lift it above the imperatives of the moment and into consideration as serious literature, certainly as one of the few genuinely good American novels of recent year (Vidal 51).

Terry Bryant is the real spokesman of Dos Passos caught in the whirlpool of unionized power and the novelist has taken pains to portray his pathos. He is skilled worker as he represents all that is best in human nature. He is selfless, righteous and loyal to his family and dedicated to his craft. He is the dedicated mechanic who can find satisfaction in work. He comes in clash with the Slansky brothers when he attempts to better working conditions by insisting that safety regulations be enforced and that favoritism be eliminated. He runs up against the Slansky brothers, the ruthless bosses of the union. "Get wise, feller, get wise", he is warned." But Bryant continues his efforts and clashes with the hierarchy. A government arbiter offers little help, and soon Bryant is betrayed by his fellow workers, who shrink from supporting him at a union meeting- scene that dramatizes effectively the tyranny of the organized few over the unorganized many. He fails to reform the union government and finding himself out of a job, he takes to taxi driving in a final assertion of his individuality. The worker is not free, the bosses of a rival cab union begin to muscle in and there ensues a savage taxi car which represents a new type of industrial sabotage. Obviously, the union despot is the new enemy of the worker, interested in wages rather than workmanship, power rather principle, he callously

will ruin the economy through deliberate destruction of machinery, wasteful featherbedding, jurisdictional wars, and other crimes against the worker, producer and consumer.

There can be no doubt that Bryant's death at the hands of the goons symbolizes for Dos Passos in modern industrial America. The labor unions are the power elite and the leisure class are also power hungry. Jack Tobin, Dave Beck, and James Hoffa indulged in pecuniary emulation: "Well tailored; ate in the best restaurants; hired suites in the best hotels; drove the most expensive cars." (Passos, *Midcentury* 123). Hoffa also defended his conspicuous leisure: "Just because I'm in labor do, they expect me to wear baggy pants and drive a three-dollar car and live in a four-dollar house?" (123). The labor Czars enjoyed all the "powers to crush the individuality of the common workers. Democracy was when the men voted the way the Reuther's wanted them to vote" (123). Dos Passos contends that the union has taken the place of finance capitalism; they intimidate the workers and nobody dared to speak against the despotic working of the party unions. Dos Passos gives the slogan: "Unions are big business" in America. He is convinced that organized power corrupts absolutely; Dos Passos views the industrial union as only another form of industrial servitude which violates the sanctity of the individual and blights the virtuous instincts of the workman. The unions have assumed new name: "the organization of death", the "union is an anarchist's nightmare." Veblen used to say that it is worker's democracy, but in reality, it is a syndicate's bad dream. In *Midcentury*, Dos Passos' heart goes out to the lonely and defeated workman. He supports Blackie Bowman who was a sincere worker dedicated to the welfare of the workman:

Once I got my strength back it was a real pleasure, in spite of the heat and dust, to handle the warm dry grain pouring out into the bags from the threshing machines, it was happy work...The was a pleasure in doing it well (124)

Dos Passos dramatizes the heartrending scene of death of Terry Bryant and Jasper Milliron who is the technician hero of the novel. The sections dealing with his

and achievements are entitled: "Prime Mover" and his life is paralleled with the life of Robert Young; who is man of integrity and vision dedicated to his profession, Young is a brilliant railroad reformer who tried to transform the railway sector in America who declares thus:

When I assume control of a corporation through the use of my own private skills, I have to consider it a problem of pure finance. I can't be distracted by worrying about administration, who gets fired from what job, all the grubby little lives involved...I leave that sort of thing to my public relations men (126).

Dos Passos' *Midcentury* is a realistic chronicle of corruption found in the Wobblies of America. Dos Passos is at war with all the forces in society which prevent man from engaging in any meaningful work, whether these forces are rooted in finance, capitalism, government regulation or union bossism. Gospel of work is a central principle in the social thought of Dos Passos; people who work honestly survive and the workers who are dishonest are destroyed. In the novel *The Big Money*, Charley Anderson was destroyed; similarly, in *Midcentury*, James Dean, the movie idol is destroyed. His biography is sketched in *Midcentury*; the forces of leisure and wealth destroy him at the end: "Kicks...buy speed, buy horsepower, buy happiness" is a satirical remark depicting the smash of James Dean. Dos Passos was convinced that America was politically and intellectually bankrupt. He found the Socialist Party also as timid as "a bottle of near beer." He was shocked to note that vital centre had collapsed; the unions were growing big business centers; they were corrupt and merciless and had no passion to look after the sufferings of the poor workers. Dos Passos shifted to Left in search of meaning in life but the Left was steeped in Marxism, a doctrine difficult for Dos Passos to digest.

Marx believed that industrialism is an emancipating force which created the proletariat revolution but he scorned industrialism as the "bastard of science." Where most of the leaders of the Left believed in collective action, Dos Passos saw social regeneration only through industrial effort as he says: "for no one but a man, an individual alone, can right or wrong; organization merely substitutes one wrong

for another” (230). In an article: “A Humble Protest” published in *Harvard Monthly* (1916), Dos Passos observed thus: “Where the Communists were doctrinaire, he was suspicious of dogma, where they were determinants, he believed in the sovereign will of the individual” (Passos 115). So, while the Left continued to view capitalism as the exploitation of the organized masses by organized wealth, Dos Passos came to see Communism as the tyranny of the organized mass over the lonely individual. Dos Passos never hoped to solve the problems of life and the workers through Marxism as he refers to the famous declaration: “All right, we are two nations” was not a proletarian call for action. Indeed, the proletarian characters of Dos Passos such as McCreary, Compton, Stevens, Debbs, LaFollette, Steinmetz transcend party lines. *Midcentury* depicts the disgust of Dos Passos who lashes at the “leeches of leisure” and the “parasites of profit”. He was of firm belief that Marxism was not for the triumph of the proletariat but for a collectivist action. Dos Passos has sharp clear prism of mind as he puts the acid test to existing institutions and strips the veil off them. The plot of the novel *Midcentury* peels off the onion of doubt; the biographies of the novel reveal the power hunger of the union leaders busy in making the big money for their selfish motives and greed. In the last section of *Midcentury*, Dos Passos lashes at the youth of the day. He examines the conduct of James Dean who has stolen the credit cards and gone on a spree of consumption to enjoy the luxuries of life. Dos Passos believes that old is good, new is bad and the unions are the worst of all. The novel has a cosmic appeal as it touches upon the most crucial aspect concerning the relationship between the labor and the employer; between the proletariat and the union leaders. The novel *Midcentury* is more than a crotchety attack on labor rackets as the root of all social and political evils. He employed the old devices, press cuttings, pocket biographies to intensify the thematic significance of the novel. Granville Hicks has indicated that nothing is deeper in Dos Passos’ novel than his fear of power and this has caused his bitter denunciation of Roosevelt administration. Dos Passos published an article in *Life* “The Failure of Marxism” (1948) and observed that Government bureaucracy cause a loss of concern for the individual liberty because it fails to keep “the avenues open for the freedom and growth of the individual man.” He concludes the article by claiming that “Socialism is not the answer to the too great concentration of power that is the curse of capitalism.”

To conclude, in the novel *Midcentury* Dos Passos deals with the problems power and resistance confronted by the middle -class Americans. The rise of the unions and their commitment to money culture instead of serving the poor and suffering workers is an interesting shift of cultural transformation. The corruption, hypocrisy, cruelty, terrorism and even the use of power to crush the liberty and identity of the labor by the growing unions is an interesting aspect of power relations between the labor and the Wobblies. The novel *Midcentury* chronicles the oppressive and tyrannical tendencies and policies of the unions of America.

Conclusion

In this study entitled *Re-Reading the Selected Novels of John Dos Passos: A Foucauldian Analysis*; the main focus is on the predicament of the middle-class workers of America who are victimized by the power structure of capitalism. In this study all the major novels of Dos Passos are examined and investigated relying on the theories of Michel Foucault who propounded the theories of power structure in his seminal works such as *Madness and Civilization* (1961), *The Order of Things* (1966), *The Archeology of Knowledge* (1972), *The Birth of the Clinic* (1973), *Discipline and Punish* (1975), *Of Other Spaces* (1976), *History of Sexuality* (1984) and *Subject and Power* (1982). The major novels of Dos Passos such as *Three Soldiers* (1920), *Manhattan Transfer* (1925), *The 42nd Parallel* (1930), *1919* (1932), and *The Big Money* (1936) (*U.S.A.- The Trilogy*), *Adventures of A Young Man* (1939) and *Midcentury* (1961) are analyzed applying the theories of Foucault. Dos Passos reacted against the themes of the war-novelists such as Ernest Hemingway, Norman Mailer and Joseph Heller who celebrated the grandeurs of World War ignoring the real class conflict growing in America. Dos Passos realized that with the rise of industry and technology; there is growing cultural transformation and the business persons of America are accumulating wealth and exploiting the working classes. Dos Passos depicts a different society with new political and social attitudes. In this study following observations are made:

- 1) Dos Passos is a radical novelist and in his novels, he depicts the plight of the proletariats. He found that there are two Americas; one living in the big cities such as Chicago and New York and the other in the small towns ruled by the oppressive forces of capitalism.
- 2) To substantiate these observations the researcher has relied on the theories of power structure of Michel Foucault who lashes at the powerful institutions of America.
- 3) In this study the plight of the working-class people is highlighted through analysis and investigation of the texts of Dos Passos. He was a real socialist

and wrote many essays and delivered lectures pointing out the subjugation and hegemony of the capitalists who own means of production.

- 4) The intensive review of literature of past and the present reveals that the critics and the reviewer of Dos Passos concentrated on the Marxian theories while evaluating the texts of Dos Passos. But in this study the theories of Michel Foucault are applied to give a new perspective.
- 5) It is established through this study that the novels of Dos Passos are historical documents; they deal with the issues of labor relationships and cultural transformation deviating from the traditional themes of love and war taken by Ernest Hemingway, Scott Fitzgerald and Norman Mailer. Dos Passos is a committed novelist who had closely observed the growing class antagonism in the American society. He found the growing resentment in the labor class subjugated and oppressed by the capitalists. In his novels he depicted the plight of the working classes and the forces of socialist revolution giving a warning signal to the political leaders.
- 6) It is substantiated that Dos Passos is a radical novelist committed to bring improvement in the society. He took up such themes that are universal in nature and his novels are a compelling study relevant to all people in all times and in all ages.

America of Dos Passos opened with new hopes and desires. Dos Passos took keen interest in the political developments after the World War 1. The social injustice caused in the coal fields, mines, in the factories, in the farms and in the slums was portrayed through his major novels such as *Manhattan Transfer*, *U.S.A* and *The Adventures of a Young Man*. According to Linda Wagner, Dos Passos depicted “particularly the modern American culture, with its capitalist economic and personal ideals” (Wanger 6). Dos Passos emerged in America as a radical novelist and all his novels deal with the social and political issues confronting the workers.

Ludington added that Dos Passos differed from his predecessors because he deals with matters “of the national character that are political because they determine the nature of country’s politics” (Ludington 20). John Dos Passos’

development as a radical novelist coincided with his lonely life. He was a chronicler of the social and political issues of his age and particularly the sufferings of the workers of the factories, coal fields, plantations and the mines. Most of the subject matters were the impressions of his contemporary American life. Dos Passos in his fiction and non-fiction dealt with the burning social issues of that day along with his increasing sense of historical determinism. A careful examination of the novels of Dos Passos reveals that his protagonists are the victims of the power structure of the institutions.

Edmund Wilson appreciated his serious sense of social awareness which was reflected in almost every novel. Wilson stated thus: “Dos Passos has made a systematic effort to study all the aspects of America and to take into account of all its elements” (Wilson 433). Eric Bentley observes that “Dos Passos has chronicled the social, economic and political history of this nation from the turn of the century to the present day” (Bentley 9).

In this thesis the growth of the radical vision of Dos Passos is investigated. Dos Passos attacked capitalism, communism and all the institutions that crush the liberty and individuality of the workers. He saw the “organizational power” as the fierce thing of the age. That power may reside in a political party, a system of government or economics, a set of social mores, or in some great impersonal force, perhaps arising from the conflict or union of two or more such organizations. He attacked the destruction caused by the machine. According to Dos Passos, “he cherished the dream of the perfect republic based on the Anglo-Saxon tradition of individual liberty with justice for rich and poor” (Dos Passos, *The Best Times: An Informal Memoir* 18). He attacked capitalism and industrialism which had promoted injustices and corruption and lust for power. So, his novels were the ways of protest against this tyranny. His sense of justice and equality inspired him to take up the case of the two Italian anarchists Sacco and Vanzetti. He wrote in his *The Best Times* that “We were taking up for freedom of speech and for an evenhanded judicial system which would give the same treatment to poor men as to rich men, to greasy foreigners as to red blooded Americans” (166). He found that people were always interested in accumulating money by hook or crook. Dos Passos depicted in

the novels the social reality that the growing lust for money would seriously affect the poorer sections of society. This socialistic thinking of Dos Passos showed his deep concern and interest for the oppressed and economically depressed classes of society. Dos Passos was against industrialization which hampered the growth of the downtrodden people. Dos Passos' mother narrated him the stories of her life and how the workmen and labor force was treated harshly in America. During his student years he wrote *A Humble Protest* in which he depicted nothing but the American civilization in decayed state due to capitalism. During his career as a reporter, Dos Passos showed his profound interest for being a social commentator. He attacked all institutions that destroyed the liberty of the workers; he realized that the ultimate thought of a radical social thinker should be to eliminate society against any evil. In his famous *The Theme is Freedom*, Dos Passos commented thus:

I found myself consumed with curiosity to know what the phraseology of democracy which I'd been bandying about with the noisiest of them, really meant in the terms of people's lives. To find out what all these great words mean now it would be a help to know what they meant to the people who first used them (Passos152).

The theories of Michel Foucault are applied to investigate the impact of industrialism and capitalism. The age in which Dos Passos lived was a progressive period with the growth of labor power and the rise of new form of slavery and oppression perpetrated by the power structure of the managements. Willard Thorp wrote in *American Writing in the Twentieth Century* thus: "They must join force with the International Union of evolutionary writers in fighting fascism defending the Soviet Union and strengthening the revolutionary labor movement all over the world" (Thorp 127). The power may reside in a political party, a system of government, a set of social traditions or in some great impersonal force or in any organization. In 1912, Dos Passos joined Harvard and this was the beginning of a happy life and the birth of a radical thinker. He came in contact with many learned thinkers such as E.E. Cummings, Robert Hillyer and got an opportunity to read Marx, Dreiser, Zola, and Balzac whose writings inspired him to portray the realistic aspects of life in his novels. The literary journey of Dos Passos from *Three Soldiers*

to *Manhattan Transfer* and *The Adventures of a Young Man* is amazing and full of complexities as he showed a consistent growth in the development of his radical vision and in his commitment for the poor and the downtrodden workers of America. In his early novel *Three Soldiers*, Dos Passos attacked the war machine dramatizing the sufferings of three soldiers but in *Manhattan Transfer* he used cinema techniques. He found that an oligarchy of war and business interests had exploited and oppressed the common worker of America. The image of America presented in his novel is oligarchic and oppressive for the common man as the country requires the public to “satisfy certain conditions” to be considered as an American while allowing America’s powerful elite to maintain imperialistic control over these conditions (Foucault, *Archeology* 224). Dos Passos depicts his brooding nature through Martin who “would sit and dream of the quiet lives the monks must have passed in their beautiful abbey . . . digging and planting in the rich lands of the valley . . .” (Passos, *One Man’s Initiation* 4). Martin is innocent and an observer in the early part of the novel. He is not much concerned about the oppressive nature of army as he is lost in the world of his romantic illusions.

The main protagonist is Jimmy Herf, who represents the American youth; is bulldozed by the power structure of capitalism. Dos Passos has explored the Identitarian traumas of his characters in the novels *Three Soldiers* and *Manhattan Transfer*. Dos Passos believed in liberty and in democratic principles. He comes to the conclusion that the power structure of the capitalist initiations bring trauma as their identity is crushed and the workers are bound to lead the slavish life. He introduced “News Reels”, “The Camera Eye” and “Biographies” of the historical figures to give the cultural dimension to the plot of the novel. In *Manhattan Transfer* he depicted the alienation of the individuals and their conflicts with the American capitalism. Dos Passos uses the clippings of the newspapers to create the atmosphere of seriousness and to indicate conclusions to parts of the plot. The juxtaposition of the past and the present indicate the cultural changes of American society. Dos Passos has highlighted all the ugliness, greed, lust for money and the human degradation. The characters are the products of the modern urban society and their primary concern is their selfish interest and lack of concern for others. They are

lustful, avaricious, hypocrite and intellectually shallow given to materialism and self-aggrandizement. In his *Technologies of the Self* (1988) Foucault discusses the ways in which technologies have always been part of culture and society and lead to self-formation. He aims “to sketch a history of the different ways in our culture that humans develop knowledge about themselves... and to analyze these so-called sciences as very specific truth games related to specific techniques that human beings use to understand themselves” (Foucault 17). New York is the personification of a historical trend toward monopolistic, capitalism with its denial of freedom to the individuals. Jimmy Herf is the central consciousness of the novel belonging to a wealthy family. He is who strikes as misfit in an age of transformation and industry, technology and capitalism. He “would become a passive victim of the changes imposed by those who dominate the market” (Berman 94). He has lost all the money except for three cents and is struggling to find out new meaning of life. Jimmy Herf is compelled to live with his uncle Merivale who is a “money grabber” after the death of his mother. His uncle symbolizes inhuman capitalism and materialism of the age. Dos Passos has depicted the heartless attitude of the business tycoons who use every strategy to crush the dignity and individuality of people. Dos Passos gives the concrete image of “hole” and “den” to depict the anguish of Jimmy Herf. He knows that there is no place to go, “yet you have to know in which direction to step” (Passos, *Manhattan Transfer* 160).

Dos Passos took up a mega project and wrote *U.S.A.* which was hailed by the critics as an epic of America. Dos Passos wrote 1200 pages running into three novels; *The 42nd Parallel* was published in 1930 followed by *1919* in 1932 and *The Big Money* which appeared in 1936. His *The 42nd Parallel* is a powerful example of the power of knowledge embodied by the capital system which crushed the individuality of millions of middle-class workers of factories, mills, mines and coal fields. The novel symbolizes the age of speed and of the machine. Foucault believes that there are three important issues governing the social and political institutions. Knowledge is the main source of power as only the people of high knowledge govern and dominate the society. In fact, knowledge, power and truth are interlinked.

Dos Passos wrote in *The New Masses* that the power of the bourgeoisie is growing in America and the intellectuals have taken keen interest in the Marxian ideology to save the interest of the proletariat. Dos Passos emerges as a reporter of his time exposing and ridiculing the oppressive policies of the capital system dominating the life of the working force of America. The predominant theme of *The 42nd Parallel* which is a novel of defeat as all the characters from Fenian McCreary to the last character Vag are defeated people; they become dispossessed and get defeated by the raw forces of capitalistic system. Mac is a defeated character; Eleanor Stoddard is shrewd and has passionate appetite for refinement. The characters move from one place to the other in search of employment and in this process the life of the people of New York, Chicago, Washington, and Minneapolis is revealed. Dos Passos gives the image of “cur” to describe the identity of Mac: “Well Tim, I feel like a whipped cur” (Passos, *The 42nd Parallel* 10). Mac is an unlucky guy belonging to the middle class. The plot of the novel begins with the heart-rending tale of his struggles and sufferings. The workers are trapped in the bog of poverty; there is no job security as they have to be at the mercy of the employers all the time. Foucault observes that too much exploitation and oppression of the workers give birth to strike and revolutions. In this novel, the scene of strike of the workers is dramatized as a warning to the capitalists. The workers launched a strike on Orchard Street which failed and many workers lost their jobs. In his essay *Truth, Power and Self* (1988), Foucault contended that it is very essential that the human beings are treated well by the institutions otherwise they will lose their identity and will live like animals. Dos Passos has depicted the American society where the workers like Mac and Tim are not allowed freedom to grow.

Mac, Anderson, Joe, Stoddard, Janey, Margo Dowling are enslaved by the capitalists and their life is full of sufferings. Mary French, Ben Compton and Mac are radicals resisting against the forces of capitalism. The forces of capitalism are very strong and all the radicals are defeated and they disappear at the end of the novel and their resistance proves ineffective. Mrs. Blanche Gelfant in her book *The American City Novel* observes that “Dos Passos’ *U.S.A.* expresses the burning vision of modern decadence and the destructive power of capitalism” (Gelfant 166).

Dos Passos like Foucault investigated the role of power and resistance in his novels *1919* and *The Big Money*. Dos Passos rejected the economic determinism of Karl Marx based on theory of totality. Marx concentrated all powers on the rulers and argued that the economic forces only govern the society. His concept of historical process was challenged by Foucault who was a liberal thinker and advocated the liberty and the individuality of the people. In this study the new theories of Foucault are used to explore the relationship of Marxism and deterministic theory of Foucault. The novel *1919* depicts the transformation of American society; the *U.S.A* is transformed into “a monopoly-capitalist nation” and the opportunities for the workers begin to dry up. The plot dramatizes the conflict between the bourgeoisie and the proletariat with the events of picketing, fighting, and sloganeering generating psychological turmoil in the characters. The characters are drawn from every sections of society; Fainy McCreary who becomes I.W.W. head belongs to Middletown; J.W. Moorehouse the hollow public relations officer comes from Washington; Joe and Janey Williams are from Washington D. C.; Eleanor Stoddard and Eveline Hutchins hail from Chicago; Charley Anderson is a Swedish boy from the automobile industry of the Red River country. The forces of capitalism became powerful and the rich and big industrialists controlled the means of production. It is worth noting that the year 1919 signifies the post-war economic transition to monopoly capitalism. Dos Passos is hailed as the chronicler of America and his *U.S.A.* is regarded as the epic of America. For Foucault (1977), “power ceaselessly produces the appearance of the natural, constructs bodies and produces reality, domains of objects and rituals of truth such that the individual and the knowledge that may be gained of him belong to this production” (Foucault, *Discipline and Punish* 194). The capitalists of America brought about a society in which “people are not able to get the point of totality beyond the departmentalization and specialization of industrial capitalism” (33). Mac, Anderson, Joe, Stoddard, Janey, Margo Dowling are enslaved by the capitalists and their life is full of sufferings. Mary French, Ben Compton and Mac are radicals resisting against the forces of capitalism. The forces of capitalism are very strong and all the radicals are defeated and they disappear at the end of the novel and their resistance proves ineffective. Dos Passos was passing through a period of crisis when he wrote

Adventures of a Young Man since his faith in the Communists had dwindled and he was full of doubts about the revolutionary movement. He had already spent some time in Russia and was skeptical about the Russian trials but his Spanish experience was horrible and disappointing. Samuel Sillen further argues that the novel *Adventures of a Young Man* discusses the role of power and resistance in the society. Glenn Spotswood is the main hero of the novel. He is given a political color by Dos Passos. He is a college graduate, young and energetic and only twenty-nine years old. The first twenty pages of the novel describe his early life. His father was also a staunch idealist who was sacked because of his pacifist stance in World War I. Glenn came under the influence of idealism of his father who was a liberal professor and minister who lost his job during the war for doubting Woodrow Wilson's intentions. Glenn became a radical and the leader of young Americans who were passionate to fight against injustice and for the rights of working men. Glenn soon joined the Revolutionary Movement and joined Spanish Civil War for the restoration of Second Spanish Republic. Glenn finds the society repressive, and his brief career in banking confirms his fear that the young workers will be repressed and persecuted by the capitalists of America. Glenn is convinced that the economic system is designed to manipulate, exploit and sacrifice the individual worker so that the larger machinery can grow stronger. Glenn is passionate to improve the lonely, sick and backward youth giving them a purpose of life; he wants them to overthrow the contradictions of capitalism.

In his novel *Midcentury*, the main focus is on the role of power and resistance. The novel is full of events describing the destructive role of power in the society. Dos Passos argues that power structure eventually leads to the resistance culture and the result is the beginning of strikes and lock outs in industry. Dos Passos expressed discontentment with the policies and ideology of the Left and broke with it to embrace liberalism. Dos Passos adhered to Hemingway's friendly advice and wrote *The Theme is Freedom* (1956) to express his commitment for the freedom of the individual and of society as a whole breaking his bond from the Left. The book provides a running commentary on the political spectrum of America. The plot of the novel gives a historical critique of the political left. Dos Passos had closely observed the effects of the capitalist greed on the American economy during

the Roosevelt administration. In *Midcentury*, two things are important; the emotional life of the characters and the portrayal of the political personalities of his time. The characters range widely over the spectrum of American life, from successful businessmen such as Milliron Browman; General Douglas; Mac Arthur and William Dean; the famous politicians such as Senator McClellan and Bob La Follette. He openly rebukes the institutions; labor, government and corporations that create a nation where “man drowns in his own scum.”

To conclude, Dos Passos is a great radical novelist of America who investigated and depicted the traumatic life of the working people victimized by the power structure of capital system and the institutions and organizations. He is seriously concerned for the liberty and identity of the working people of fields, mines and factories. He had closely observed the miserable condition of the workers who were subjected to all forms of oppression. Dos Passos employed the new stylistic techniques such as “News Reels”, “The Camera Eye” and the “Biographies” to depict the plight of the workers and thus launched a vigorous attack on capitalism and power structure of different organizations and institutions of America. This study has modern relevance because the world is growing technological and industrial with the growth of computers and electronic gadgets. Dos Passos has shown his apprehensions for the loss of liberty of the working-class Americans. Michel Foucault has expressed his serious concern and he wrote many books such as *Madness and Civilization* (1961), *The Order of Things* (1966), *The Archeology of Knowledge* (1972), *The Birth of the Clinic* (1973), *Discipline and Punish* (1975), *Of Other Spaces* (1976), *History of Sexuality* (1984) and *Subject and Power* (1982). Foucault’s ideas are relevant and all the major novels of Dos Passos are analyzed relying on the theories of power structure of Foucault in this study. Dos Passos has raised the cries of the workers through his novels and in this study the ideas are substantiated with the help of the theories of Michel Foucault. The modern leaders of the world cannot afford to ignore the contribution of the working classes. Frederic Jameson who is postmodern Marxist has followed the themes of Dos Passos and wrote many books such as *Marxism and Form* (1971) and *The Political Unconscious: Narrative as a Socially Symbolic Act* (1981).

Social Relevance of the Thesis

The present study is focused on the writing of John Dos Passos who is an acclaimed Socialist, thinker and writer. He wrote many novels in which he described the plight of the workers; oppressed and exploited by the capitalists. This thesis has great social relevance because we are living in an industrial world and the labor force is increasing every day. No society can ignore the class conflict between the haves and have not. This study will give directions to the political leaders to take care of the interest of the workers giving them incentives such as medical facilities, bonus, retirement benefits, and good education for their children and freedom to lead a dignified life. Foucault is an eminent thinker and philosopher who wrote several books describing the destructive nature of power structure used by the capitalists. Foucault has been relied with a view to protect the interest of the workers.

The purpose of this study is to bring harmony between the labor and the capitalist. In India, particularly as we are a developing economy; industrial and technological development is the backbone of Indian society. This study will help the capitalist to control strikes, law courts and discontentment in the workers. Since literature is a mirror of society, the novels of Dos Passos are much relevant today.

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