

# THE RADICAL NOVEL IN THE UNITED STATES

1900-1954

Some Interrelations of  
Literature and Society

by

WALTER B. RIDEOUT

American Century Series \$1.95

# Radical Novel In The United States 1900 1954 Some

**John Lowney**



## **Radical Novel In The United States 1900 1954 Some:**

*The Radical Novel in the United States, 1900-1954* Walter Bates Rideout, 1992 A classic analysis of the American leftist writers of the 1900s their work and the political social economic and cultural environment in which they existed originally published in 1956 Harvard U Press and reprinted with a new preface 8 pp by the author Annotation copyrighted by Book News Inc Portland OR

**"The" Radical Novel in the United States 1900-1954** Walter Bates Rideout, 1970 **The Radical Novel in the United States, 1900-1954**, 1959 **The Radical Novel in the United States** Walter Bates

Rideout, 1966 **The Radical Novel in the United States, 1900-1954, Some Interrelations of Literature and**

**Society. Walter B. Rideout** Walter B. Rideout, 1956 *The Radical Novel in the United States 1900-1954 Some*

*Interactions of Literature and Society* B. Ride Out Walter, 1965 **Political Fiction and the American Self** John

Whalen-Bridge, 1998 Examining political novels that have achieved or been denied canonical status John Whalen Bridge demonstrates how Herman Melville Jack London Norman Mailer Ralph Ellison Toni Morrison and Margaret Atwood have grappled with the problem of balancing radicalism and art He shows that some books are more political than others that some political novelists are more skillful than others and that readers must allow for basic working distinctions between politics and aesthetics if we are to make useful judgments about which political novels to read and why Whalen Bridge demonstrates with clarity and power that the American political novel should not be ostracized but celebrated as a genre equal or superior to poetic and aesthetic ones Tobin Siebers author of *Cold War Criticism and the Politics of Skepticism*

*The Cambridge Companion to the Twentieth-Century American Novel and Politics* Bryan M. Santin, 2023-10-12 Surveying the relationship between American politics and the twentieth century novel this volume analyzes how political movements ideas and events shaped the American novel It also shows how those political phenomena were shaped in turn by long form prose fiction The book is made up of three major sections The first section considers philosophical ideologies and broad political movements that were both politically and literarily significant in the twentieth century United States including progressive liberalism conservatism socialism and communism feminism and Black liberation movements The second section analyzes the evolving political valences of key popular genres and literary forms in the twentieth century American novel focusing on crime fiction science fiction postmodern metafiction and immigrant fiction The third section examines ten diverse politically minded novels that serve as exemplary case studies across the century Combining detailed literary analysis with innovative political theory this Companion provides a groundbreaking study of the politics of twentieth century American fiction

**Anarchism and utopianism** Laurence Davis, Ruth Kinna, 2024-06-04 This collection of original essays examines the relationship between anarchism and utopianism exploring the intersections and overlaps between these two fields of study and providing novel perspectives for the analysis of both The book opens with an historical and philosophical survey of the subject matter and goes on to examine antecedents of the anarchist literary utopia anti capitalism and the anarchist

utopian literary imagination free love as an expression of anarchist politics and utopian desire and revolutionary practice Contributors explore the creative interchange of anarchism and utopianism in both theory and modern political practice debunk some widely held myths about the inherent utopianism of anarchy uncover the anarchistic influences active in the history of utopian thought and provide fresh perspectives on contemporary academic and activist debates about ecology alternatives to capitalism revolutionary theory and practice and the politics of art gender and sexuality Scholars in both anarchist and utopian studies have for many years acknowledged a relationship between these two areas but this is the first time that the historical and philosophical dimensions of the relationship have been investigated as a primary focus for research and its political significance given full and detailed consideration **Burning Valley** Phillip Bonosky,1998

Originally published in 1953 *Burning Valley* tells the story of Benedict Bulmanis son of a Lithuanian immigrant steelworker in western Pennsylvania Determined to become a priest Benedict faces great inner conflict as he witnesses the steelworkers struggle against the destruction of their homes as well as the separation of classes that even the church cannot escape As the story unfolds Benedict discovers his beliefs and values changing and becomes more sympathetic with the workers and union organizers Alan Wald s introduction focuses on the semi autobiographical aspect of *Burning Valley* as well as its multifaceted dramatization of ethnicity and race Trinity of Passion Alan M. Wald,2011-04-01 The second of three volumes by Alan Wald that track the political and personal lives of several generations of U S left wing writers *Trinity of Passion* carries forward the chronicle launched in *Exiles from a Future Time* The Forging of the Mid Twentieth Century Literary Left In this volume Wald delves into literary emotional and ideological trajectories of radical cultural workers in the era when the International Brigades fought in the Spanish Civil War 1936 39 and the United States battled in World War II 1941 45 Probing in rich and haunting detail the controversial impact of the Popular Front on literary culture he explores the ethical and aesthetic challenges that pro Communist writers faced Wald presents a cross section of literary talent from the famous to the forgotten the major to the minor The writers examined include Len Zinberg a k a Ed Lacy John Oliver Killens Irwin Shaw Albert Maltz Ann Petry Chester Himes Henry Roth Lauren Gilfillan Ruth McKenney Morris U Schappes and Jo Sinclair He also uncovers dramatic new information about Arthur Miller s complex commitment to the Left Confronting heartfelt questions about Jewish masculinity racism at the core of liberal democracy the corrosion of utopian dreams and the thorny interaction between antifascism and Communism Wald re creates the intellectual and cultural landscape of a remarkable era

**Men Alone** Jopi Nyman,2022-02-28 This study examines masculinity and individualism in four American novels of the 1920s and 1930s usually regarded as belonging to the genre of hard boiled fiction The novels under study are *Red Harvest* by Dashiell Hammett *The Postman Always Rings Twice* by James M Cain *They Shoot Horses Don t They* by Horace McCoy and *To Have and Have Not* by Ernest Hemingway In this first full length study of gender in hard boiled fiction the genre is discussed as a representation of the ideologies of masculinity and individualism Hard boiled fiction is located in its historical

and cultural context and it is argued that the genre with its explicit emphasis on masculinity and masculine virtues attempts to reaffirm a masculine order. The study argues that this emphasis is a counter reaction to more general changes in the gender relations of the period. Indeed, hard-boiled fiction is argued to be an attempt to reconstruct a masculine identity based on anti-modern values generally accepted in the cultural context of the genre. *American Fiction 1865 - 1940* Brian Lee, 2017-09-29. Brian Lee's study of American fiction from 1865 to 1940 draws on a wealth of material by, amongst others, Twain, James Dreiser, Hemingway, Fitzgerald and Faulkner. Though the works of these writers have been closely scrutinised by postwar critics in Europe and America, few attempts have yet been made to utilise the new critical approaches and theories in the service of literary history. Brian Lee does so in this book relating the writers of the period, both major and minor, to its patterns of immense economic, social and intellectual change. *History, Memory, and the Literary Left* John Lowney, 2006-10. In this nuanced revisionist history of modern American poetry, John Lowney investigates the Depression era's impact on late modernist American poetry from the socioeconomic crisis of the 1930s through the emergence of the new social movements of the 1960s. Informed by an ongoing scholarly reconsideration of 1930s American culture and concentrating on Left writers whose historical consciousness was profoundly shaped by the Depression, World War II and the Cold War, Lowney articulates the Left's challenges to national collective memory and redefines the importance of late modernism in American literary history. The late modernist writers Lowney studies most closely, Muriel Rukeyser, Elizabeth Bishop, Langston Hughes, Gwendolyn Brooks, Thomas McGrath and George Oppen, are not all customarily associated with the 1930s nor are they commonly seen as literary peers. By examining these late modernist writers comparatively, Lowney foregrounds differences of gender and sexuality, race and ethnicity and social class and region while emphasizing how each writer developed poetic forms that responded to the cultural politics and socioaesthetic debates of the 1930s. In so doing, he calls into question the boundaries that have limited the scholarly dialogue about modern poetry. No other study of American poetry has considered the particular gathering of careers that Lowney considers. As poets whose collective historical consciousness was profoundly shaped by the turmoil of the Depression and war years and the Cold War's repression or rewriting of history, their diverse talents represent a distinct generational impact on U.S. and international literary history. *Literature, Amusement, and Technology in the Great Depression* William Solomon, 2009-10. *Literature, Amusement, and Technology* examines the exchange between literature and recreational practices in 1930s America. William Solomon argues that autobiographical writers like Edward Dahlberg and Henry Miller took aesthetic inspiration from urban manifestations of the carnival spirit: Coney Island amusement parks, burlesque vaudeville and the dime museum display of human oddities. More broadly, he demonstrates that the literary projects of the period pivoted around images of grotesquely disfigured bodies which appeared as part of this recreational culture. *Black Harlem and the Jewish Lower East Side* Catherine Rottenberg, 2013-01-01. Comprehensive analysis of how Harlem and the Lower East Side have been depicted over the course

of the twentieth century in African American and Jewish American literature      *The Cambridge Handbook of American Literature* Jack Salzman, 1986-08-29 The Cambridge Handbook of American Literature offers a compact and accessible guide to the major landmarks of American literature      *Bitter Tastes* Donna M. Campbell, 2016-09 Challenging the conventional understandings of literary naturalism defined primarily through its male writers Donna M Campbell examines the ways in which American women writers wrote naturalistic fiction and redefined its principles for their own purposes *Bitter Tastes* looks at examples from Edith Wharton Kate Chopin Willa Cather Ellen Glasgow and others and positions their work within the naturalistic canon that arose near the turn of the twentieth century Campbell further places these women writers in a broader context by tracing their relationship to early film which like naturalism claimed the ability to represent elemental social truths through a documentary method Women had a significant presence in early film and constituted 40 percent of scenario writers in many cases they also served as directors and producers Campbell explores the features of naturalism that assumed special prominence in women's writing and early film and how the work of these early naturalists diverged from that of their male counterparts in important ways      **Growing Up Ethnic** Martin Japtok, 2005-04 *Growing Up Ethnic* examines the presence of literary similarities between African American and Jewish American coming of age stories in the first half of the twentieth century often these similarities exceed what could be explained by sociohistorical correspondences alone Martin Japtok argues that these similarities result from the way both African American and Jewish American authors have conceptualized their ethnic situation The issue of race and its social repercussions certainly defy any easy comparisons However the fact that the ethnic situations are far from identical in the case of these two groups only highlights the striking thematic correspondences in how a number of African American and Jewish American coming of age stories construct ethnicity Japtok studies three pairs of novels James Weldon Johnson's *Autobiography of an Ex Coloured Man* and Samuel Ornitz's *Haunch Paunch and Jowl* Jessie Fauset's *Plum Bun* and Edna Ferber's *Fanny Herself* and Paule Marshall's *Brown Girl Brownstones* and Anzia Yeziarska's *Bread Giver* and argues that the similarities can be explained with reference to mainly two factors ultimately intertwined cultural nationalism and the Bildungsroman genre *Growing Up Ethnic* shows that the parallel configurations in the novels which often see ethnicity in terms of spirituality as inherent artistic ability and as communal responsibility are rooted in nationalist ideology However due to the authors' generic choice the Bildungsroman the tendency to view ethnicity through the rhetorical lens of communalism and spiritual essence runs head on into the individualist assumptions of the protagonist centered Bildungsroman The negotiations between these ideological counterpoints characterize the novels and reflect and refract the intellectual ferment of their time This fresh look at ethnic American literatures in the context of cultural nationalism and the Bildungsroman will be of great interest to students and scholars of literary and race studies      Modernism and the Practice of Proletarian Literature Simon Cooper, 2019-12-20 This book tests critical reassessments of US radical writing of the 1930s against recent developments in theories of modernism

and the avant garde Multidisciplinary in approach it considers poetry fiction classical music commercial art jazz and popular contests such as dance marathons and bingo Relating close readings to social and economic contexts over the period 1856 1952 it centers in on a key author or text in each chapter providing an unfolding chronological narrative while at the same time offering nuanced updates on existing debates Part One focuses on the roots of the 1930s proletarian movement in poetry and music of the nineteenth and early twentieth centuries Part Two analyzes the output of proletarian novelists considered alongside contemporaneous works by established modernist authors as well as more mainstream popular titles

## Unveiling the Magic of Words: A Overview of "**Radical Novel In The United States 1900 1954 Some**"

In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their capability to kindle emotions, provoke contemplation, and ignite transformative change is really awe-inspiring. Enter the realm of "**Radical Novel In The United States 1900 1954 Some**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book is central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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