



Nation and Its Becoming in John Dos Passos' U. S. A. Trilogy in Light of Benedict Anderson and Homi Bhabha Theories

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ABSTRACT

This research intends to make an understanding of the concept regarding the theories of nation and its becoming by Benedict Anderson and Homi Bhabha in the context of John Dos Passos' U.S.A. trilogy. Having read the novels, it was found out that there are twelve brothers that their life is related. Moreover, the effect of historical context influences the subjectivity and identity of the characters could be seen. The characters of the novels look for the new identity in the new context with new culture. The main concern of this essay is to discuss the possibility of imagining a community or a collection of people in a society like what is presented in John Dos Passos' trilogy U.S.A., as a nation through its narration. Also, the matter of nation as either an open-ended concept or an ever-changing idea that is theorized by Benedict Anderson and Homi Bhabha is discussed. According to the ideas and theories of Benedict Anderson and Homi Bhabha around nationalism and national identity and considering the idea of this research about the relation between narration and nation, it seems to be appropriate to pose some questions that come across in the process of this research.

Key Words: Nation, Identity, Hybridity, Ideology

Introduction

John Roderigo Dos Passos (1896-1970) was the ill-conceived child of a noticeable American lawyer, John Randolph Dos Passos Jr. His dad wedded Lucy Addison Sprigg Madison in 1910. Following two years he recognized him as his child. In 1912 John Dos Passos went to Harvard University. He was fanatical to partake in the First World War lastly in July 1917 he figured out how to join the Norton-Harjes Ambulance Corps. Throughout the following not many months he filled in as a driver in France and Italy. At Harvard he tracked down his blessed book among the works by Gibbon which took a gander at far past. His initial two books which were straightforwardly affected by war were *One Man's Initiation* (1917) and *Three Soldiers* (1921). They were in a type of complaint. His remarkable work which is the objective of this exploration is the set of three U.S.A. In a particularly lovely section Dos Passos anticipates what the reader will look with in the novel. "U.S.A. is the discourse of individuals", he says in the preamble of the main volume (VII). It very well may be understood that from the earliest starting point he plans to define a boundary which targets seeing something later on. Despite the fact that the design of the novel discussions inverse, what's to come is the place where individuals will accumulate around more firmly than before in American history, and to form a more significant community. The most striking work of John Dos Passos, U.S.A., situated its planner in the line of the remarkable creators in 20th century.

Obviously unmistakable, the three related books under the titles, *The 42nd Parallel*, 1919, and *The Big Money* are connected and assembled the U.S.A. set of the novels. The work was a lot interesting to different societies that inside a year it was converted into eight languages for Americans and Europeans. French, German, Spanish, Italian, Swedish, Norwegian, Czech, and Russian speakers enjoyed the work in view of the anecdotal, political, and account structure experience it provided for the readers (Maine 7).

According to the review of Malcolm Cowley, American novelist, poet, literary critic, and journalist, in Barry Maine's book *John Dos Passos: The Critical Heritage*, the trilogy is the sketch of the United States historically "from the Spanish war to the crash of 1929" (140). The trilogy is geographically lined from the very west to the very east of the country including Washington, Wilmington and Chicago, and socially it includes a wide range of people and careers like, a typesetter, a stenographer, a sailor, a radical political leader, a decorator, a movie star and a publicity man. The novel narrates the life story of around eleven or twelve characters living all around the United States of America from disparate families and social status, who meet each other through the three novels, every now and then. They may know each other or may not.

As it is mentioned in *Norton Anthology of American Literature*, he employed different and eccentric materials in narrating the novel like excerpts and headlines from newspapers, snippets from folk songs, quoted public speeches, and so on, which went under the name of "Newsreels" (405). Upton Sinclair has a comment on the newsreel part in his review of the novel. He assimilates the newsreel section to the fashion of Americans.

They resemble our styles: uncovering a dumb and horrendous individual attempting to seem brilliant and critical to themselves. We are eager to see them derided, just so soon as they are obsolete—that is, the point at which they no longer touch our current dreams. Anybody may chuckle at 'Teddy' Roosevelt and at Harding; obviously he mustn't snicker at the extraordinary specialist who is relieving joblessness by blowing impacts of bogus measurements. (*New Masses* 18)

John Dos Passos himself in an interview by David Sanders claimed that he had used these new techniques such as Camera Eye to put into practice "a useful function which in that case was to distill my subjective feelings about the incidents and people described" and he continued that he had tried to eschew subjective feelings, so in the biographies, newsreels, and the narrative of the story he "aimed at total objectivity by giving conflicting views" by means of camera eye as a safety valve (*The Art of Fiction No.44*).

Deploying different types of characters, Dos Passos draws different sketches of the United States of America, which on one hand could be construed as a single holistic definition of nation and on another hand could be conceived of a portrayal which shows how a nation could involve different sub-nations that are able to convey their own characterizations, so being on the threshold is of importance in this case. The way the adventurous lives of the characters are narrated in the novel is somehow analogous to forming so many nations in the heart of a determined one. Meanwhile each character through his or her journey in the novel shows a different aspect of a general predefined concept of nation. John Dos Passos refers to different cultural backgrounds, in so many places in the novel which are the stems of people's beliefs, let alone the political intentions of the novel.

Postcolonial writing and analysis rose during and after the battles of Africa, Asia, and Latin American States for autonomy from provincial mastery. In the year 1950, numerous original writings of postcolonial emerged. This analysis has exceptionally various points: to consider the historical backdrop of imperialism as it is experienced by the colonized individuals; to look at the political and social impacts of expansionism on both the colonized and the colonizer; to analyze the marvel of decolonization and political freedom of the colonized countries; and the verbalization of political and social identities.

When the main release of *The Empire Writes Back* by Bill Ashcraft, Gareth Griffiths and Helen Tiffin in 1989 rose, postcolonial hypothesis end up being one of the most significant fields in abstract and social examinations. From that point forward a wide range of post-/postcolonialism showed up and characterized themselves as postcolonial approach and social investigation. What Edward Said composed on majestic culture and what Bhabha and Spivak expounded on pioneer discourses were significant ideas in this field of study. The term postcolonial has been utilized in numerous different fields: extending from legislative issues and humanism to human studies and economy. This term has been utilized in so numerous various ways that its real implications and applications might be overlooked. This school of analysis incorporates numerous methodologies which are: hypothetical concerns of English, French, and Spanish postcolonial writing, women's activist concerns in postcolonial studies and blend of abstract and social investigations.

In short, Bhabha's works emphasizes the active agency of the colonized. But this agency is not a revolutionary agency or an anti-colonial struggle. Bhabha's work is original because, as Huddart says, it does two connected things: First, it provides a conceptual vocabulary for the reading of colonial and postcolonial text that underlie the impossibility of rigid distinction between the colonizer and the colonized. Second, through its conceptual vocabulary. Bhabha's work translates that the West is troubled by its "doubles", in particular the East. Colonial doubling troubles the self-image of the colonized. Bhabha finds through colonial and postcolonial texts, particularly literary texts such doubling. It is not only literature but language in general that inspires Bhabha's method, particularly the idea that language is not a straightforward communication of meaning, "like any text that

cannot be controlled by the author, the colonizer's cultural meanings are open to transformation by the colonized population" (Huddart, 2). Negotiation of cultural meaning opens the space for such transformation.

Discussion

John Roderigo Dos Passos experienced numerous public and worldwide verifiable milestones for the duration of his life, which among them are the turn of the century, the First World War, the American Great Depression, and surprisingly the conflict in Vietnam. Brought into the world in Chicago on January 4, 1896, he was the ill-conceived child John Randolph Dos Passos a prominent New York legal advisor and lobbyist and an affluent Virginian woman: Lucy Madison. He was not recognized by his dad up until he was twenty years of age, and precisely one year before his dad's passing. That short interval of a warm day to day life had been apparently so commendable for the youthful Dos Passos, nonetheless, according to E. L. Doctorow as he expressed in the foreword to the set of three, the separation of his initial life left [him] mentally confined, with the sensations of a never-ending pariah (*The 42nd Parallel* vii).

Dos Passos's Wartime experiences deeply influenced his artistic career especially his masterpiece the *U.S.A* trilogy. He also worked as a newspaper correspondent during his seemingly endless European wanderings, which had great impacts on his later writing techniques and styles. He was very interested in sitting for a drink with total strangers and listening to their stories, especially member of the working class, and as an intellectual he had strong leftist tendencies and admired and historically traced the fate of the working class to the extent that:

The reticent writer was always disposed to the action. In the post war twenties, he managed time and again to place himself in history's hotspots—whether the literary scene in New York and Paris, revolutionary Mexico after the death of Emiliano Zapata, the newly Communist Soviet Union, or the nativist city of Boston, where he marched for the two imprisoned and condemned immigrant anarchists Sacco and Vanzetti. (*The 42nd Parallel* viii)

Subsequently, John Dos Passos through the commitment of such progressive ideas, chosen to make his *U.S.A.*, the set of three which very redirects from the scholarly practice of his time. Furthermore, this incredible work of writing presents a few novelistic procedures which incorporate the purported 'Newsreels' that intrude on the content with genuine title texts from papers of the time, sections of reports, publicizing trademarks, and well-known tune verses (*The 42nd Parallel* ix). At the hour of its distribution, the *U.S.A* set of three was both lauded and excoriated. The reason for such a discussion was Dos Passos' fresh out of the box new creation. While a few pundits, including Edmund Wilson criticized the creator's dreams about the uselessness of the individual characters against history and establishments, and censured the work for its non-chivalry, and furthermore in more serious cases for its enemy of courage, the unmistakable French radical scholar, Jean-Paul Sartre, respected the work's objectivity and in regards to the purported 'overdomination' of history over the characters and communicated that: "the pressing factor applied by a gas on the dividers of its compartment doesn't rely on the individual narratives of the particles making" (*The 42nd Parallel* xi).

The consequences resulting from the waves of migration can be surveyed from a variety of economic, political, social and cultural approaches. These surveys raise the understanding of such a foundational phenomenon to which the destinies of millions of people depend on. According to statistics the world has witnessed the highest rate of migration over the past decades. Migration can be voluntary or non-voluntary; economic, social and political issues can lead to migration. Unequal opportunities and uneven distribution of wealth and population as well as war and revolutions can make thousands want to migrate. The Fainy McCreary, the opening character of the trilogy, as the first 'subject' under study in this work of research is described as:

When the wind set from the silver factories across the river the air of the gray four family frame house where Fainy McCreary was born was choking all day with the smell of whale oil soap. Other days it smelt of cabbage and babies and Mrs. McCreary's wash boilers. Fainy could never play at home because Pop, a lame cave cheated man with a wispy blonde-gray mustache, was nightwatchman at the chadwick Mills and slept all day. It was only around five o'clock that a curling whiff of tobacco smoke would seep through from the front room into the kitchen. That was a sign that Pop was up and in good spirits, and would soon be wanting his supper. (*The 42nd Parallel* 4)

As far as one can see, Mac lives in the most sordid and the unhealthiest condition a citizen might do, and as result his working-class conditions of life, to a great extent depicts his future life and destiny. Having left his birthplace as a child, Mac moves to Chicago, and spends his teens in that city. According to his uncle, Tim O'Hara, in a comment on justifying Mac's obligatory migration, confesses that: "The only man that gets anything out of capitalism is a crook, an' he gets to be a millionaire in short order...But an honest working man like John [Mac's father] or myself we can work a hundred years and not leave enough to bury us decent with" (*The 42nd Parallel* 10). The originally Irish Mac, living in Chicago, attends school until comes "his last commencement" (12). Therefore, he's done with school as a teenager and due to the indecent financial condition, he's living in, and his deprivation of higher education, he has to find a job to get on with his life.

Elaborating on Bhabha's concept of "cultural identity", Huddart argues that "the identity of a nation is something narrated, but the process is two-fold: there is a pedagogical dimension that foregrounds total sociological facts, and there is a performative dimension reminding us that those total facts are always open, and in fact are being subtly altered every day" and that "the national subjects are inventing the nation at every moment, changing its ideas of itself as well as its institutions" (81).

Bhabha's works in books such as *Nation and Narration* (1990) and *Location of Culture* (1994) can be regarded as novel attempts that have successfully transformed the study of colonialism by applying poststructuralist methodologies to colonial texts. In the first essay, he becomes involved with readings of nationality that try to define and naturalize third World nations through those traditions that treat them as subordinates. In the second one, he reviews the ways in which people's personality and identity are made while being affected by each other's unconscious.

One of the methods such schools and similar institutions take advantage of to reinforce their ideology is the Popular Songs Apparatus, which as mentioned earlier the author Dos Passos brings to our attention throughout the trilogy several times. These are "songs that are more than merely symptomatic of empty nationalism, American Materialism, or cultural vacuity" (Trombold 291). Perhaps Trombold intends to express that these songs try to inculcate the material which are not apparent in the surface. Particularly in the case of Mac the pertinent song is: "My Country, 'Tis Of Thee"; an American patriotic song which is also known as 'America'. This song contains lines as: "... Sweet land of liberty...Land of the noble free...Happy and free...Stronghold of slavery, of thee I sing" (Trombold 290) and as itself depicts, it can easily be labeled as nationalist.

Probably the purpose of such a song is to render the difficulties of a harsh, poor life into a natural responsibility for the subjects who are destined to live in destitution. As John Trombold believes: "it is a widespread assumption that Dos Passos included the popular songs ...to indicate his disdain for the centralized power of American commercial capitalism...to dramatize the power and pervasiveness of the capitalists who fought against the revolutionary impulses that Dos Passos appreciated" (Trombold 290). In Particular, for the teenaged Mac, the goal of such ideological preaching is permeating a futile sense of nationalism just before exporting him into the marketplace.

In recent years, the nationalism of the Third World has been criticized because of the failure of the nation-state. Partha Chatterjee in his influential book, *Nationalist Thought and the Colonial World* (1986), explains that the origins of the 'nation' is a Western concept rooted in the European 'Enlightenment' and the pursuit of a set of human ideals such as progress, civilization, democracy and liberty. The sense of the Western nations was "firmly committed to a project of modernization"; however, modernity is the ground on which colonial domination set its base (30).

Incapable to accomplish good instruction, Mac joins the hugest class of an industrialist society, the working people, and being quelled and situated in his pre-decided subject situation by the School device, needs to function as a modest specialist for his uncle Tim O'Hara, who possesses a little printing business. When Mac began working and "he got things done, conveyed bundles of roundabout, expendables, banners... cleared under the presses, cleaned type, purged the workplace wastepaper container" (The 42nd Parallel 13). To address the real essence of the apparently generous demonstration of setting up instructive focuses in an enormous, complex society like that of the United States, not long after examining the evil karma; Mac's life, the creator who is likewise named "author of America endeavors to portray the assaults of such establishments by refereeing to the recorded and social realities, realities which assist us with understanding the character and the work all the more productively" (Wade 349).

In one of his undertakings to exhibit the far reaching attacks of the school Ideological foundation, Dos Passos unwinds the secrets around perhaps the most disputable figures of American history; a figure who spend long years and extraordinary measures of money to improve and change the referenced mechanical assembly. It is in the Newsreel II that: Mr. Carnegie, while praising the benefits if advanced education in each part of learning, came finally to this resolution: Manual work has been discovered to be the best establishment for the best work of mind (The 42nd Parallel 17). This short citation implies the convincing truth that the steadiness of such an enormous colonizing framework as that of the United States in various ages had been reliant upon compelling people, and quite possibly the most noticeable figures is Andrew Carnegie.

In view of David Nasaw's book *Andrew Carnegie* (2006), Carnegie "was a basic specialist in the victory of modern private enterprise in the many years encompassing the turn of the 20th century. That much is irrefutable" (Nasaw xii). Known as the second most extravagant man throughout the entire existence of the U.S., he was the child of a handloom weaver in a little production line, brought into the world in Dunfermline, a humble community in Scotland, on 25 November, 1835. The financial downturn of 1848 convinced the Carnegie family to move to the United States where they joined a Scottish settlement at Allegheny close to Pittsburgh. Carnegie an enterprising individual since the time his youth with an insignificant measure of karma and most likely with a considerable amount of sly found his way to the zenith of outrageous extravagance. Andrew Carnegie started as a basic working man yet wound up as a world-renowned industrialist and all the more definitely as the proprietor of the Carnegie Steel Company (xiii). As the set of experiences reports, Carnegie who in his political perspectives consistently

adulated the populism of the U.S. government and praised the vote based system based equity of that society, later in his life directed his musings and concentration toward unselfish exercises, acquired a second-time distinction as a donor whose significant commitment was the foundation of a few libraries and in his property of chances as well as in various pieces of the globe, including Canada and United Kingdom.

Nasaw not just blames private enterprise for misrepresentation of realities encompassing Andrew Carnegie, yet in addition accuses Carnegie face to face of demagoguery. Nasaw attests that: "Carnegie, a quintessential positive thinker, took normally to the errand. He was the exemplary Yankee Promoter, the boomer, the sales rep, the purveyor of progress stories writ huge, yet he was additionally a self-prepared proficient who realized how to build plans for investors' (129). In 1901 he even sold all his property to give everything to the establishment of coordinated instructive frameworks in the U.S. what's more, other previously mentioned nations accepting that the instructive framework in the United States is the awesome every one of the residents ought to be glad for a particularly productive framework. With respect to extraordinary gifts to the improvement of advanced education, and contending the part of School contraption in supporting the philosophy of the state, Nasaw makes reference to that Mr. Carnegie "needed to react himself to petitions from... government officials... the school presidents, of whom he knew handfuls, were the most persistent.

While the establishment for the Advancement of Teaching financed personnel annuities, it didn't give cash for different purposes" (Nasaw 720). Nasaw clarifies that the instructive organizations Carnegie set up and upheld were not truth be told immense colleges but rather more modest specialized schools which were implied primarily for the offspring of the average families, and the motivation behind such establishments for Mr. Carnegie had been to help these kids with occupations accessible to them. Nasaw truth be told pronounces that "a considerable lot of these little universities were, indeed, not schools by any stretch of the imagination, but rather specialized schools like the one he had set up in Pittsburgh" and furthermore "Carnegie was focused on discovering schools for the offspring of the functioning individuals, highly contrasting... [who] required explicit specialized preparing for the positions accessible for them" (Nasaw 714-720).

Accordingly, considering the Newsreel II of the principal volume of the set of three one can presume that the individuals from the 'difficult work' (the way Mr. Carnegie put it) or the middle class are the 'misused' and the individuals from 'cerebrum' are the exploiters, that is, the establishment of such schools had no objectives with the exception of supporting the fortresses of imperialism through instilling the state philosophy into the personalities of the average youngsters explicitly, and furthermore since the decision philosophy is the philosophy of individuals in power, without a doubt this specific philosophical supposition the predominance of the mind over the work had been guaranteed through Mr. Carnegie's abundance and philosophical organizations, which are both only material and are established in light of a legitimate concern for the State.

To investigate Mac of the trilogy, as pointed earlier, just in the prime of his youth when "the girls looked terribly pretty....and Fainy felt the spring blood pumping hot in him, he wanted to kiss and roll on the ground...and make speeches from the tops of telegraph poles and to vault over the trolley cars; but instead, he distributed handbills and worried about his pants being frayed" (*The 42nd Parallel* 14). And those handbills Mac had to distribute were those related to a strike in the Chicago printing trades which uncle Tim O'Hara has signed as "A Citizen, entitled An Ernest Protest", which alludes to an actual protest in the form of a massive strike run by union members of the railway industry in the city of Chicago in the year 1894, in which the colonizing ideas of the U.S. government played a huge role in suppressing the dissenters (13).

Dos Passos' plentiful interest in history is a state of assembly between his numerous pundits. It appears to be that his capacity to uncover realities before the eyes of his readers rests in his capacity to compare recorded reality and fiction. To make reference to a model, in the principal volume of the set of three, when the youthful Mac was provoked to pass out the handbills containing "it is the ideal opportunity for all legit men to gather as one to oppose the desolates of voracious advantage" he was hailed by an individual from the police as: "Hello youthful feller, where's your grant to appropriate them handbills?" (*The 42nd Parallel* 14). By a similar token, in *The 42nd Parallel*, Fainy as an individual encounters a very much like insight, subsequent to hearing the notice by the cop, "Fainy gave the cop one investigate the shoulder", for which it is accepted that, this very demonstration of colonizing either a voice or a whistle never misses the objective and the colonized individual realizes that the person has been hailed however not another individual (*The 42nd Parallel* 14).

It is realized that this precision can't just be legitimized by 'blame sentiments', however it's definitely reliant upon the souls of the subjects. Investigating the character Mac it tends to be reasoned that despite the fact that he figures out how to get away from the cop (a specialist of colonization) without anyone else, anyway as Since Mac had speculated the presence of a particularly unwanted outsider may be identified with the occurrence that had as of late happened to him, he felt uncomfortable and anxious: "Fainy floated apprehensively around, somewhat apprehensive the man may be an investigator following up the issue of the handbills" (15). Prior to moving toward the result of this unexpected yet anticipated visit, it appears to be very important to make reference to that, at whatever point in a colonized society, a viably created solidarity of contraptions work inseparably, there will be

almost no possibility for any person to stay away from the huge effect of the standard; the course kindly set apart by the decision class. Thus, after that bleak outsider and uncle Tim had a fierce and apparently private discussion in which "voices rose and fell, the outsiders' voice in short shaking outbursts, O'Hara's voice in long dissuading conditions" out of nowhere:

The door flew open and the stranger shot out, his face purpler than ever. On the iron stoop he turned and pulling a new stogy from his pocket, lit it from the old one; growling the words through the stogy and the blue puff of smoke, he said, "Mr. O'Hara, you have twenty-four hours to think it over...A word from you and proceedings stop immediately." Then he went off down the street leaving behind him a long trail of rancid smoke. (15)

Without a doubt, Mac hypothesized effectively about the presence of the outsider at the workplace; an individual from the less apparently vicious individual from an abusive power, an investigator, most presumably dispatched by the Trade Union Apparatus, or the police, or a colleague of the two powers, guarantees the usefulness the State belief system, on the curbed subject, Tim O'Hara "emerged from his office white as paper" and told Mac "you go find yourself a line of work. I'm leaving business" (15). A while later, a couple of days after the fact: "various meeklooking men showed up with request, and Uncle Tim needed to calm down enough to go down to the court, put in a supplication of liquidation" (15).

John Dos Passos as an intellectual, especially in this trilogy, has constantly criticized the American society and power structures of the era—years before, during, and after the first World War. John P. Diggins, commenting on the life and fate of characters of the trilogy, taking advantage of Sartre's words expresses that: "In Capitalist society, men do not have lives, they have only Destinies" (Diggins 335). American idealism in the shape of capitalism for Dos Passos meant simply an age of decay, in which meaning, stability, and truth are quite illusive issues, in which individuals "are hardly conscious of the meaning of historical events" (334).

The historical reality that "Dos Passos discovered in the eighteenth century—or willed into vision—appeared pregnant with meaning and value, an orderly, intelligible society" of an era in which "the nation had been conceived once and for all", and a past which had been "liberating...the only 'ground to stand on" (336-338). Diggins also believes that the America of the post-industrial age was an age of domination over men, an age of slavery; an age of slavery not solely for the colored, but the one in which machinery of government and institutions were built "to check democracy and control man", whereas the American Enlightenment was an era in which "the Founding Fathers knew what they meant and what they said" (343).

Dos Passos presents a parodical record of Woodrow Wilson. Starting with his family foundation, in which he portrays as a profoundly strict family ISA-talking in colonized talk in which "the dad was a presbyterian serve... and an instructor of manner of speaking in philosophical theological schools", a family where "God was the Word and the Word was God", he was raised "between the book of scriptures and the word reference" (1919 191). As indicated by Harry Levin in Dos Passos' perspective Wilson was "close to being the curve miscreant... an equitable harmony that he double-crossed... Dos Passos felt exceptionally upset... since that treachery corrupted the language, lessening confided in goals to explanatory trademarks" (Levin 406).

Examining, at the previously mentioned citation three unmistakable yet amicable patriotism is found. In other words the dad in the Wilson family assumes both the part of the purveyor of the philosophy, passed on through both Religious and School since he is an educator and on the grounds that this demonstration of patriotism packing occurs inside a family the entire picture portrays the Family patriotism.

The youthful Wilson "was a retrogressive youngster, didn't get familiar with his letters till he was nine," however he grew up to be a fruitful individual who "stood up for Truth Reform Responsible Government Democracy from the talk room, climbed every one of the means of a splendid college Career" to the point that "the Trenton show... selected him for lead representative" and Woodrow Wilson "admitted his confidence in like manner man" (1919 193). In discourses for his governorship crusade, Wilson because of his strict childhoods, was effortlessly ready to exploit religion as an apparatus for his motivations, used to educate the public that he intended to show his country the correct section through the murkiness into the "sun of God, the sun intended to recover men, the sun intended to free them from energy and sadness and lift [them] to those uplands which are the guaranteed terrains of each man who wants freedom and accomplishment" (1919 193).

As the twenty eighth president of United States, from the very early days he insisted on his ostensibly pacifist policies: "I wish to take this occasion to say that the United States will never again seek one additional foot of territory by conquest," alas! He didn't keep his formal promise and "five months after his reelection on the slogan He kept us out of war, Wilson pushed the Armed Ship Bill through congress and declared that a state of war existed between the United States and the Central Powers" (194).

It seems quite interesting that Dos Passos, trying to indicate and reveal the ideological institutions that helped Wilson take advantage of the war, besides mentioning such blatant apparatuses as "Almighty God, Right, Truth, Justice, Freedom, Democracy", carries on to introduce several seemingly nonideological institutions including "Cuban sugar...Caucasian manganese and Northwestern wheat and Dixie cotton, the British blockade, General Pershing, the taxicabs of Paris "which finally lended him a hand and we won the war" (195). The hybrid identity is

positioned within the third space in the conjunction of cultures (Papastergiadis 176). As theorized by Bhabha, the third space is interchangeable with hybridity, or more precisely, hybridity is the third space:

All forms of culture are continually in a process of hybridity. But for me the importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the third space which enables other positions to emerge...the process of cultural hybridity gives rise to something different, something new and unrecognizable, a new area of negotiation of meaning and representation. ("Third Space" 211)

This shows that surely there are no two forces from which hybridity is made, however hybridity is a conflicted space, a third space, that opens up a social space for the arrangement of contrasts and where personality in the entirety of its ambiguities is developed and reproduced. Indeed, hybridity is a cycle which prompts the making of something new that does, nonetheless, contain a few hints of what existed before its creation, yet is neither one nor the other. Being a combination of both it is all things considered not one or the other. For Bhabha, this is the way new social importance is delivered.

The expression "hybridity" was first and foremost established from "half breed" that is utilized in herbal field to allude to "a cross between two unique species" (Young, *Colonial Desire* 7). In the nineteenth century it was utilized to allude to a "physiological marvel" (5). Natural hybridity is characterized as a characteristic cycle wherein there is a combination of semantic perspectives and societies while deliberate hybridity makes not a blend or combination but rather an amusing twofold cognizance, a "impact between varying places of perspectives on the world" (Bakhtin 360). Bhabha conflates purposeful and natural hybridity, "cognizant and oblivious," by utilizing similar term to indicate the two cycles. In his view, "the two kinds of hybridity (he doesn't recognize them) outline a third space' in which the inner conflicts of the pioneer experience are ordered" (Werbner 136). Robert Young says that Bhabha's idea of hybridity has changed Bakhtin's deliberate hybridity into "a functioning snapshot of challenge and obstruction against a predominant social force" (*Colonial Desire* 23). Obviously, basically nobody suspects the previously mentioned associations or organizations as being philosophical on the grounds that they're apparently not however we witness that the creator presents them as exceptionally philosophical commitments in the possession of Woodrow Wilson in the way of winning the conflict. Albeit these establishments appear to be insignificant to governmental issues, they are profoundly indispensable to keep up the monetary security of the force.

Remaining against a particularly coordinated legislative contraption as the Y.M.C.A., there was the I.W.W. or then again the Industrial Workers of the World, which in that time incorporated the fighters who served the public authority. It appears to be very applicable to recognize the fighters as the individuals from the regular workers; thinking about the military as a RSA of the State, one can concede that warriors as the most reduced position this pecking order are very like working people of the standard society, and thusly, setting up various organizations with the end goal of the philosophical instruction of this class of the military had been essential. "Dos Passos was not an admirer of the Y.M.C.A. also, its huge, coordinated endeavors to ingrain a devout love of singing in the hearts of fighters... He wanted that he could discover a drop of noble cause... for these individuals. 'They are earnest and good natured I assume, however goodness God' (293). It is critical that in spite of the way that Anderson wishes to be, moreover, is, taken for a huge master regarding the matter of nationalism, and one particularly especially taught about left award regarding the matter, he has never perceived the unpredictability of the collaboration of Socialism and energy in the Soviet Association, a subject on which presumably the most adept work on enthusiasm has been conveyed in the years since the division of the Soviet Union (Suny). However, as an intellectual with revolutionary tendencies, one would wonder about his philosophical example: whether he grows a sense of philosophical nostalgia or not:

Dos Passos's vision of eighteenth-century order was more willed than true, a triumph of imagination over inquiry. He was enamored of his majestic vision of the Jeffersonian world but unclear as to what forces brought that world into being; he was even less clear as to what forces led to its decline. (Diggins 344).

In fact, the historian John P. Diggins believes that what the author had described as the ideal era of American enlightenment had been based on his imagination rather than on historical facts. Besides, there exists the notions that Dos Passos had had an idealistic perspective on his nostalgic historical ideals, and insisting on such reminiscent fragments of the actual course of events, he might have condoned the fact that "Jefferson's own Lockean 'pursuit of happiness' turned every individual into a conformist and a materialist, and that Jeffersonian liberalism itself became a life of mindless action and endless acquisition, 'a joyless quest for joy' (334). But if his ideological beliefs seem unreliable to this extent, it seems quite proper to scrutinize the author's philosophical orientation.

As a firm opponent of the growing power of the modern capitalism and its devastating effects, the author as an intellectual had needed a school of thought to bestow depth and credibility to his pointed critique. Of course, the first type of philosophy such a socialist thinker as Dos Passos brings to mind would be Marxism, but since the author had been highly dependent on the American examples to rebuild his America, it is a widespread assumption

that his model of thinking had been domestic and especially in this trilogy “Dos Passos speaks of gathering ammunition from Veblen's socioeconomic analyses. As the ideologist of the fable, he had been situated to understand—much more comprehensively than Marx—the uses and abuses of technology, its relationship to human factors, and its vulnerability to sabotage at every level” (Levin 412).

Who is Veblen? It is in one of the biographical sketches of third volume of the trilogy, *The Big Money*, that Dos Passos takes up describing Thorstein Veblen: “He fought the boy all right, pedantry, routine, timeservers at office desks, trustees, college presidents, the plump flunkies of the ruling businessmen, all the good jobs kept for yes-men, never enough money, every broadening hope thwarted. Veblen drank the bitter drink all right” (*The Big Money* 75). In fact, Dos Passos in these lines compares Veblen to Socrates, claiming that they both were the intellectual victims of their society, and both faced destruction by being forced to remove themselves from the face of the earth but whereas “Socrates asked questions, drank down the bitter drink one night when the first cock crowed...Veblen drank it in little sips through a long life in the stuffiness of classrooms, the dust of libraries, the staleness of cheap flats such as a poor instructor can afford” (75).

In point of fact, Veblen as a socialist intellectual was an ardent critic of the capitalist central power of the American government of his time, an intellectual who the author of the trilogy relied on and believed in so strongly to the extent that he had placed him among the heroic figures of the work. Veblen had such a greater standing in the eye of Dos Passos as compared to Marx, and “coming closer to the United States than the Marxian class-struggle, the Veblenite antithesis is the tension between producing and consuming” (413). This is the central thesis of all the intellectual work Veblen has done, and he is considered by the Dos Passos as a prolific thinker, and Dos Passos believed that although it was deemed by the ruling class “an unnatural tendency to feel with the working class instead of with the profit takers”, and although “there were...complaints that his courses were not constructive or attractive to big money bequests and didn't help his students to butter their bread up”, such actions never undermined Veblen's international fame and “the college authorities were often surprised and somewhat chagrined that when visitors came from Europe it was always Veblen they wanted to meet” (*The Big Money* 80).

Dos Passos tried his best to depict an original American panorama; a pure American experience, in which he has presented both villainous and heroic figures, he has also tried to remember the American nation of its heydays, the days in which humanity, equality and justice had been prominent American virtues. As a matter of fact, through recounting the less emphasized historical facts and figures he has prompted an atmosphere for the readers to see, witness and learn about the facts and personalities that have been marginalized by the central American capitalism. Whereas we witness him criticizing the ruling class of his country, he almost never refers to foreign examples as his trustees; he selected American examples for his critique.

Conclusion

In the trilogy under study, we witness a plurality of subjects of the capitalist power of the early twentieth century of the U.S., who in the eyes of the keen reader seem more to be puppets of an absurd show; who in many cases although feel the dark presence of the capitalism in every corner of their existence, find themselves totally incapable of rising up for their rights. Actually, this work of literature provides a film-like experience for the readers to watch carefully this type of power. Through this special way of criticism, several mighty institutions which guaranteed the functionality the American State were recognized. Through the educational system, the capitalist regime provides itself with a huge group of laborers; that is, by designing different layers of education, capitalist powers categorize their subjects and their possible future functionality. For instance, for Mac of the trilogy, we see that right after he finished the primary level of education, he was dispatched to the market as a labor power and only could choose to work himself worn out to survive.

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