

## Modernism in the Day of the Locust (1939) by Nathanael West



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*This publication will be worth purchasing. It really is written in simple terms instead of difficult to understand. It has been designed in an exceptionally simple way and is particularly only right after I finished reading this ebook in which basically modified me, altered the way I believe.*




*(Prof. Loyce Runolfsson Jr.)*

## MODERNISM IN THE DAY OF THE LOCUST (1939) BY NATHANAEL WEST



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Grin Verlag. Paperback. Condition: New. 60 pages. Dimensions: 8.3in. x 5.8in. x 0.2in. Seminar paper from the year 2003 in the subject American Studies - Literature, grade: 1, 7, University of Frankfurt (Main), course: Decadence and Moderism in the Late 20th Century American Cinema, 22 entries in the bibliography, language: English, comment: Double spaced , abstract: Jonathan Veitch asserts in the preface of his book American Superrealism that critics have had problems in placing Nathanael West within the literature of the 1930s and American literature in general. They understood him for example as a poet of darkness, as an apocalyptic writer, as a homegrown surrealist, as a writer of the left , as a universal satirist , in a way as the prototype of the contemporary Jewish-American novelist (Wisker 1-2) or as a realistic writer (Martin, see Roberts). Although some of these characterizations are contradictory, they all fit because they reflect different facets of the author, or rather his work. West combined all these elements and probably even several others in his writings. His style was never constant. At times his pictorial technique closely resembles collage but also cartoon strips, movies, and several different schools of painting, as well as such non-graphic visual arts as the tableau and the dance. (Reid 9) Taking the (though not planned) final result of his development as a writer, his last book *The Day of the Locust* (1939) as an example, I want to show in my essay that at least one of Wests books does not fall between the different schools of writing (Wisker 2), as he once noted. He is certainly a representative of modernism, the literary movement and point of view of his time (see OConner) not only because a struggle for definition is part of what those years are about (Wisker...

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