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Re Covering Modernism Pulps Paperbacks
In the first half of the twentieth century, modernist works appeared not only in obscure little magazines and books published by tiny exclusive presses but also in literary reprint magazines of the 1920s, tawdry pulp magazines of the 1930s, and lurid paperbacks of the 1940s. In his nuanced exploration of the publishing and marketing of modernist works, David M. Earle questions how and why ...

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The point is: modernist prose appeared in a variety of popular forms, from pulpish magazines in the 1920s and 1930s to racy paperbacks in the 1940s and 1950s. Which accounts for its spread. But this has been ignored because pulps and paperbacks are seen as disposable. Instead, scholars have bought into the myth of modernism-against-the-market.

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re covering modernism pulps paperbacks and the prejudice of form earle david m ashgate publishing co 2009 246 pages 9995 hardcover pn56 in this work earle english u of west florida is re covering literary modernism in that he is seeking to place it back into the context of the popular fiction and reprint magazines of the teens and 1920s interwar pulp magazines and 1940s and

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David M. Earle is Associate Professor of Transatlantic Modernism and Print Culture at the University of West Florida. He is author of Re-Covering Modernism: Pulps, Paperbacks, and the Prejudice of Form (2009) and All Man!: Hemingway, 1950s Men's Magazines, and the Masculine Persona (2009). More recently, he has published on pulp magazines and modernism, Joseph Conrad, James Joyce, and William Faulkner.

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re covering modernism pulps paperbacks and the prejudice of form earle david m ashgate publishing co 2009 246 pages 9995 hardcover pn56 in this work earle english u of west florida is re covering literary modernism in that he is seeking to place it back into the context of the popular fiction and reprint magazines of the teens and 1920s interwar pulp magazines and 1940s and

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In the first half of the twentieth century, modernist works appeared not only in obscure little magazines and books published by tiny exclusive presses but also in literary reprint magazines of the 1920s, tawdry pulp magazines of the 1930s, and lurid paperbacks of the 1940s. In his nuanced exploration of the publishing and marketing of modernist works, David M. Earle questions how and why modernist literature came to be viewed as the exclusive purview of a cultural elite given its availability in such popular forums. As he examines sensational and popular manifestations of modernism, as well as their reception by critics and readers, Earle provides a methodology for reconciling formerly separate or contradictory materialist, cultural, visual, and modernist approaches to avant-garde literature. Central to Earle's innovative approach is his consideration of the physical aspects of the books and magazines - covers, dust wrappers, illustrations, cost - which become texts in their own right. Richly illustrated and accessibly written, Earle's study shows that modernism emerged in a publishing ecosystem that was both richer and more complex than has been previously documented.

A richly illustrated cultural history of the midcentury pulp paperback "There is real hope for a culture that makes it as easy to buy a book as it does a pack of cigarettes."—a civic leader quoted in a New American Library ad (1951) American Pulp tells the story of the midcentury golden age of pulp paperbacks and how they brought modernism to Main Street, democratized literature and ideas, spurred social mobility, and helped readers fashion new identities. Drawing on extensive original research, Paula Rabinowitz unearths the far-reaching political, social, and aesthetic impact of the pulps between the late 1930s and early 1960s. Published in vast numbers of titles, available everywhere, and sometimes selling in the millions, pulps were throwaway objects accessible to anyone with a quarter. Conventionally associated with romance, crime, and science fiction, the pulps in fact came in every genre and subject. American Pulp tells how these books ingeniously repackaged highbrow fiction and nonfiction for a mass audience, drawing in readers of every kind with promises of entertainment, enlightenment, and titillation. Focusing on important episodes in pulp history, Rabinowitz looks at the wide-ranging effects of free paperbacks distributed to World War II servicemen and women; how pulps prompted important censorship and First Amendment cases; how some gay women read pulp lesbian novels as how-to-dress manuals; the unlikely appearance in pulp science fiction of early representations of the Holocaust; how writers and artists appropriated pulp as a literary and visual style; and much more. Examining their often-lurid packaging as well as their content, American Pulp is richly illustrated with reproductions of dozens of pulp paperback covers, many in color. A fascinating cultural history, American Pulp will change the way we look at these ephemeral yet enduringly intriguing books.

During the 1950s, Hemingway was in two plane crashes, won a Nobel Prize, published a best-selling novel, and had five movies released based on his work. He had always been a public figure, but during these years his fame rose to that of celebrity. Splashed on the pages of men's magazines were articles titled "Hemingway, Rogue Male," "Hemingway: America's No 1 He-Man," "Hemingway: War, Women, Wine, and Words," and "Hemingway: King of the Vulgar Words and Seduction." These articles appeared not in the mainstream men's magazines like Esquire, Field & Stream, and Playboy, but in the pulp men's adventure magazines of Vagabond, Rogue, Modern Man, Male, Bachelor, Sir Knight!, and Gent. Kitschy, extreme, and often misogynistic, these magazines capture the hyper-masculinity of the postwar decade. And Hemingway was portrayed as a role model in all of them. Using these overlooked and sensational magazines, David M. Earle explores the popular image of Ernest Hemingway in order to consider the dynamics of both literary celebrity and midcentury masculinity. Profusely illustrated with magazine covers, article blurbs, and advertisements in full color, All Man! considers the role that visuality played in the construction of Hemingway's reputation, as well as conveys a lurid and largely overlooked genre of popular publishing. More than just a contribution to Hemingway studies, All Man! is an important addition to scholarship in the modernist era in American literature, gender studies, popular culture, and the history of publishing.

"There is real hope for a culture that makes it as easy to buy a book as it does a pack of cigarettes."—a civic leader quoted in a New American Library ad (1951) American Pulp tells the story of the midcentury golden age of pulp paperbacks and how they brought modernism to Main Street, democratized literature and ideas, spurred social mobility, and helped readers fashion new identities. Drawing on extensive original research, Paula Rabinowitz unearths the far-reaching political, social, and aesthetic impact of the pulps between the late 1930s and early 1960s. Published in vast numbers of titles, available everywhere, and sometimes selling in the millions, pulps were throwaway objects accessible to anyone with a quarter. Conventionally associated with romance, crime, and science fiction, the pulps in fact came in every genre and subject. American Pulp tells how these books ingeniously repackaged highbrow fiction and nonfiction for a mass audience, drawing in readers of every kind with promises of entertainment, enlightenment, and titillation. Focusing on important episodes in pulp history, Rabinowitz looks at the wide-ranging effects of free paperbacks distributed to World War II servicemen and women; how pulps prompted important censorship and First Amendment cases; how some gay women read pulp lesbian novels as how-to-dress manuals; the unlikely appearance in pulp science fiction of early representations of the Holocaust; how writers and artists appropriated pulp as a literary and visual style; and much more. Examining their often-lurid packaging as well as their content, American Pulp is richly illustrated with reproductions of dozens of pulp paperback covers, many in color. A fascinating cultural history, American Pulp will change the way we look at these ephemeral yet enduringly intriguing books.

Black & White & Noir explores America's pulp modernism through penetrating readings of the noir sensibility lurking in an eclectic array of media: Office of War Information photography, women's experimental films, and African-American novels, among others. It traces the dark edges of cultural detritus blowing across the postwar landscape, finding in pulp a political theory that helps explain America's fascination with lurid spectacles of crime. We are accustomed to thinking of noir as a film form popularized in movies like The Maltese Falcon, The Big Sleep, and, more recently, Quentin Tarantino's Pulp Fiction. But it is also, Paula Rabinowitz argues, an avenue of social and political expression. This book offers an unparalleled historical and theoretical overview of the noir shadows cast when the media's glare is focused on the unseen and the unseemly in our culture. Through far-ranging discussions of the Starr Report, movies such as Double Indemnity and The Big Heat, and figures as various as Barbara Stanwyck, Kenneth Fearing, and Richard Wright, Rabinowitz finds in film noir the representation of modern America's attempt to submerge and mask its violent history of racial and class antagonisms. Black & White & Noir also explores the theory and practice of stilettos, the ways in which girls in the 1950s viewed film noir as a secret language about their mothers' pasts, the extraordinary tone-setting photographs of Esther Bubley, and the smutty aspect of social workers' case studies, among other unexpected twists and provocative turns.

William Faulkner remains a historian's writer. A distinguished roster of historians have referenced Faulkner in their published work. They are drawn to him as a fellow historian, a shaper of narrative reflections on the meaning of the past; as a historiographer, a theorist, and dramatist of the fraught enterprise of doing history; and as a historical figure himself, especially following his mid-century emergence as a public intellectual after winning the Nobel Prize for Literature. This volume brings together historians and literary scholars to explore the many facets of Faulkner's relationship to history: the historical contexts of his novels and stories; his explorations of the historiographic imagination; his engagement with historical figures from both the regional and national past; his influence on professional historians; his pursuit of alternate modes of temporal awareness; and the histories of print culture that shaped the production, reception, and criticism of Faulkner's work. Contributors draw on the history of development in the Mississippi Valley, the construction of Confederate memory, the history and curriculum of Harvard University, twentieth-century debates over police brutality and temperance reform, the history of modern childhood, and the literary histories of anti-slavery writing and pulp fiction to illuminate Faulkner's work. Others in the collection explore the meaning of Faulkner's fiction for such professional historians as C. Vann Woodward and Albert Bushnell Hart. In these ways and more, Faulkner and History offers fresh insights into one of the most persistent and long-recognized elements of the Mississippian's artistic vision.

In the aftermath of World War II, the United States emerged as the dominant imperial power, and in US popular memory, the Second World War is remembered more vividly than the American Revolution. American Literature in Transition, 1940–1950 provides crucial contexts for interpreting the literature of this period. Essays from scholars in literature, history, art history, ethnic studies, and American studies show how writers intervened in the global struggles of the decade: the Second World War, the Cold War, and emerging movements over racial justice, gender and sexuality, labor, and de-colonization. One recurrent motif is the centrality of the political impulse in art and culture. Artists and writers participated widely in left and liberal social movements that fundamentally transformed the terms of social life in the twentieth century, not by advocating specific legislation, but by changing underlying cultural values. This book addresses all the political impulses fueling art and literature at the time, as well as the development of new forms and media, from modernism and noir to radio and the paperback.

American novelists and poets who came of age in the early twentieth century were taught to avoid journalism "like wet sox and gin before breakfast." It dulled creativity, rewarded sensationalist content, and stole time from "serious" writing. Yet Willa Cather, W. E. B. Du Bois, Jessie Fauset, James Agee, T. S. Eliot, and Ernest Hemingway all worked in the editorial offices of groundbreaking popular magazines and helped to invent the house styles that defined McClure's, The Crisis, Time, Life, Esquire, and others. On Company Time tells the story of American modernism from inside the offices and on the pages of the most successful and stylish magazines of the twentieth century. Working across the borders of media history, the sociology of literature, print culture, and literary studies, Donal Harris draws out the profound institutional, economic, and aesthetic affiliations between modernism and American magazine culture. Starting in the 1890s, a growing number of writers found steady paychecks and regular publishing opportunities as editors and reporters at big magazines. Often privileging innovative style over late-breaking content, these magazines prized novelists and poets for their innovation and attention to literary craft. In recounting this history, On Company Time challenges the narrative of decline that often accompanies modernism's incorporation into midcentury middlebrow culture. Its integrated account of literary and journalistic form shows American modernism evolving within as opposed to against mass print culture. Harris's work also provides an understanding of modernism that extends beyond narratives centered on little magazines and other "institutions of modernism" that served narrow audiences. And for the writers, the "double life" of working for these magazines shaped modernism's literary form and created new models of authorship.

We often think of Mrs Dalloway or A Portrait of the Artist as a Young Man as difficult books, originally published in small print runs for a handful of readers. But from the mid-1920s, these texts and others were available in cheap format across Europe. Uniform series of reprints such as the Travellers' Library, the Phoenix Library, Tauchnitz and Albatross sold modernism to a wide audience - thus transforming a little-read "highbrow" movement into a popular phenomenon. The expansion of the readership for modernism was not only vertical (from "high" to "low") but also spatial - since publisher's series

were distributed within and outside metropolitan centres in Britain, continental Europe and elsewhere. Many non-English native speakers discovered texts by Joyce, Woolf and others in the original language - a fact that has rarely been mentioned in histories of modernism. Drawing on extensive work in neglected archives, Cheap Modernism will be of interest to all those who want to know how the new literature became a global commercial hit.

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