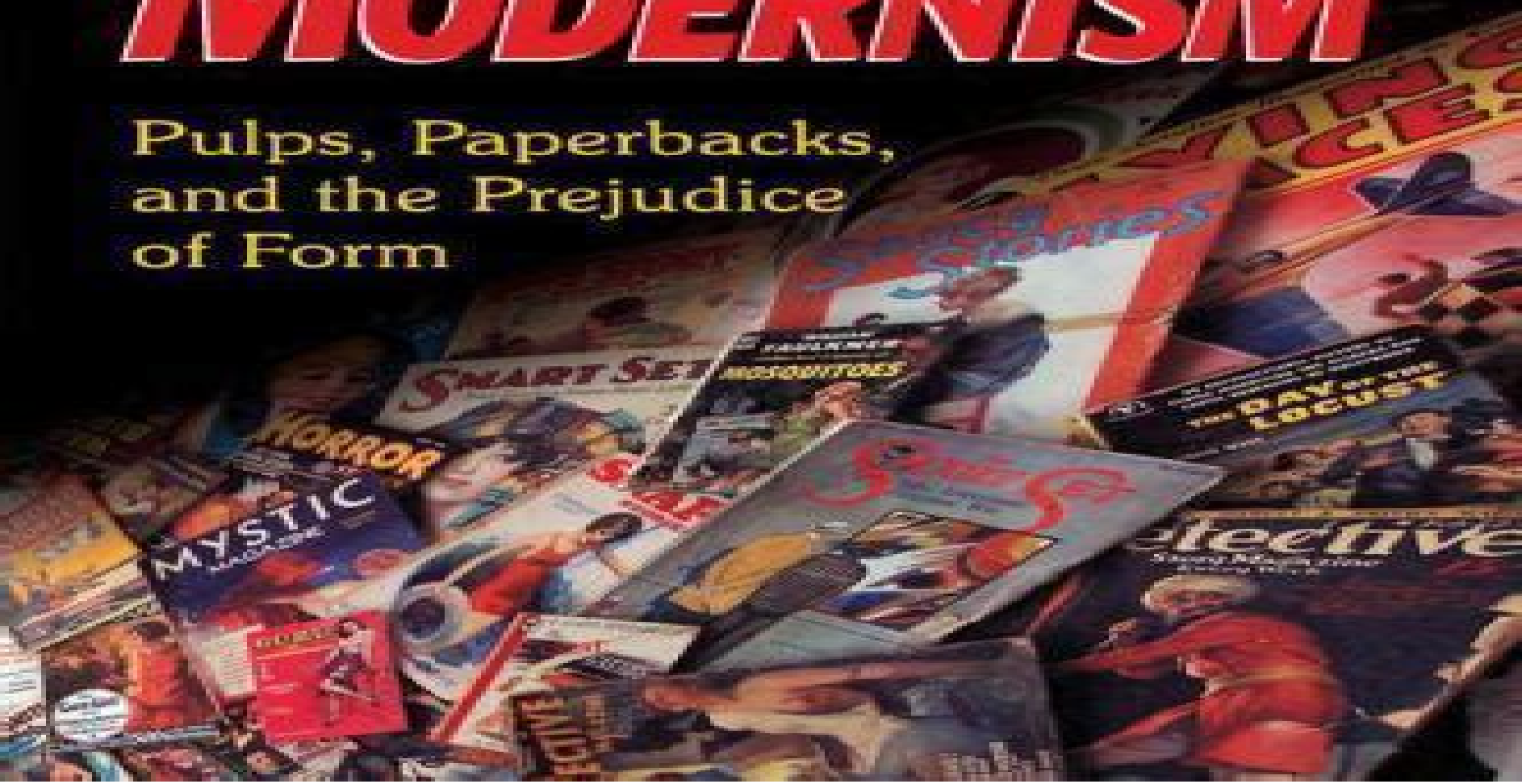


DAVID M. EARLE



RE-COVERING MODERNISM

Pulps, Paperbacks,
and the Prejudice
of Form



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Hardcover

David M. Earle



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Faulkner and Print Culture Jay Watson,Jaime Harker,James G. Thomas Jr.,2017-05-25 With contributions by Greg Barnhisel John N Duvall Kristin Fujie Sarah E Gardner Jaime Harker Kristi Rowan Humphreys Robert Jackson Mary A Knighton Jennifer Nolan Carl Rollyson Tim A Ryan Jay Satterfield Erin A Smith Jay Watson and Yung Hsing Wu William Faulkner s first ventures into print culture began far from the world of highbrow New York publishing houses such as Boni in the culture of twentieth century magazines journals newspapers and other periodicals from pulp to avant garde in the history of modern readers and readerships and in the construction and cultural politics of literary authorship Several contributors focus on Faulkner s sensational 1931 novel Sanctuary to illustrate the author s multifaceted relationship to the print ecology of his time tracing the novel s path from the wellsprings of Faulkner s artistic vision to the novel s reception among reviewers tastemakers intellectuals and other readers of the early 1930s Other essayists discuss Faulkner s early notices the Saturday Review of Literature Saturday Evening Post men s magazines of the 1950s and Cold War modernism

Re-covering Modernism David M. Earle,2009 That modernist literature was not the exclusive purview of a cultural elite but was available to a mass public via popular magazines and pulp paperbacks is the subject of David M Earle s nuanced exploration of the publishing and marketing of modernism Richly illustrated and accessibly written Earle s study shows that modernism emerged in a publishing ecosystem that was richer and more complex than has been previously documented

The Cambridge Companion to Popular Fiction David Glover,Scott McCracken,2012-04-05 Popular commercial fiction emerged in the nineteenth century with serialised novels and sensational penny dreadfuls Today it remains a multi million dollar industry giving pleasure to many but it is also a field of growing interest for scholars and students of literature This Companion covers the major developments in the history of popular fiction with specially commissioned chapters on pulp fiction bestsellers and comics and graphic narratives The volume also examines the public and personal everyday contexts within which popular texts are read highlighting the ways in which such narratives have circulated across a variety of constantly changing media including theatre television cinema and new computer based digital forms Case studies from key genres crime fiction romance and Gothic horror as well as a full chronology and guide to further reading make this collection indispensable to all those interested in this complex and vibrant cultural field

American Pulp Paula Rabinowitz,2016-09-06 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. *Empires of Print* Patrick Scott Belk, 2017-05-08 At the turn of the twentieth century, the publishing industries in Britain and the United States underwent dramatic expansions and reorganization that brought about an increased traffic in books and periodicals around the world. Focusing on adventure fiction published from 1899 to 1919, Patrick Scott Belk looks at authors such as Joseph Conrad, H. G. Wells, Conan Doyle, and John Buchan to explore how writers of popular fiction engaged with foreign markets and readers through periodical publishing. Belk argues that popular fiction, particularly the adventure genre, developed in ways that directly correlate with authors' experiences and shows that popular genres of the late nineteenth and early twentieth centuries emerged as one way of marketing their literary works to expanding audiences of readers worldwide. Despite an over-determined print space altered by the rise of new kinds of consumers and transformations of accepted habits of reading, publishing and writing, the changes in British and American publishing at the turn of the twentieth century inspired an exciting new period of literary invention and experimentation in the adventure genre, and the greater part of that invention and experimentation was happening in the magazines. **Open Secrets** Christine Ferguson, 2025 *Open Secrets* sheds new light on the fascinating popular fiction produced by key writers within Britain's occult revival, including Edward Bulwer-Lytton, Emma Hardinge Britten, Marie Corelli, Mabel Collins, Arthur Machen, Charles Fort, Aleister Crowley, and Dion Fortune. In their hands, genres aimed at mass readerships—the Bildungsroman, romance, tabloid, tit-bit, and detective tale—became potent tools through which to imagine and test unorthodox ideas about the unseen world. Their remarkable literary experiments aligned the rhythms of popular genre fiction with those of spiritual seekership, insisting that occultism could and should be for the mass reading public. *Fifty Years after Faulkner* Jay Watson, Ann J. Abadie, 2016-02-04 Contributions by Ted Atkinson, Michael P. Bibler, Deborah Clarke, David A. Davis, David M. Earle, Jason D. Fichtel, Elizabeth Fielder, Joseph Fruscione, Matthew Pratt Guterl, Patrick E. Horn, Cheryl Lester, Jessica Martell, Sharon Monteith, Richard C. Moreland, Alan Nadel, Julie Beth Napolin, François Pitavy, Ramón Saldaña, Hortense J. Spillers, Terrell L. Tebbetts, Zackary Vernon, Randall Wilhelm, and

Charles Reagan Wilson These essays examine issues across the wide arc of Faulkner's extraordinary career from his aesthetic apprenticeship in the visual arts to late career engagements with the Cold War the civil rights movement and beyond to the place of death in his artistic vision and the long varied afterlives he and his writings have enjoyed in literature and popular culture Contributors deliver stimulating reassessments of Faulkner's first novel *Soldiers Pay* his final novel *The Reivers* and much of the important work between Scholars explore how a broad range of elite and lowbrow cultural forms plantation diaries phonograph records pulp magazines shaped Faulkner's capacious imagination and how his works were translated into such media as film and modern dance Essays place Faulkner's writings in dialogue with those of fellow twentieth century authors including W E B Du Bois Ernest Hemingway Richard Hall and Jayne Anne Phillips locate his work in relation to African American intellectual currents and Global South artistic traditions and weigh the rewards as well as the risks of dislodging Faulkner from the canonical position he currently occupies While Faulkner studies has cultivated an image of the novelist as a neglected genius who toiled in obscurity a look back fifty years to the final months of the author's life reveals a widely traveled and celebrated artist whose significance was framed in national and international as well as regional terms Fifty Years after Faulkner bears out that expansive view reintroducing us to a writer whose work retains its ability to provoke intrigue and surprise a variety of readerships

Metamedia Alexander Starre, 2015-08-15 Does literature need the book With electronic texts and reading devices growing increasingly popular the codex is no longer the default format of fiction Yet as Alexander Starre shows in *Metamedia* American literature has rediscovered the book as an artistic medium after the first e book hype in the late 1990s By fusing narrative and design a number of bibliographic writers have created reflexive fictions metamedia that invite us to read printed formats in new ways Their work challenges ingrained theories and beliefs about literary communication and its connections to technology and materiality *Metamedia* explores the book as a medium that matters and introduces innovative critical concepts to better grasp its narrative significance Combining sustained textual analysis with impulses from the fields of book history media studies and systems theory Starre explains the aesthetics and the cultural work of complex material fictions such as Mark Z Danielewski's *House of Leaves* 2000 Chip Kidd's *The Cheese Monkeys* 2001 Salvador Plascencia's *The People of Paper* 2005 Reif Larsen's *The Selected Works of T S Spivet* 2009 and Jonathan Safran Foer's *Tree of Codes* 2010 He also broadens his analysis beyond the genre of the novel in an extensive account of the influential literary magazine *McSweeney's Quarterly Concern* and its founder Dave Eggers For this millennial generation of writers and publishers the computer was never a threat to print culture but a powerful tool to make better books In careful close readings Starre puts typefaces layouts and cover designs on the map of literary criticism At the same time the book steers clear of bibliophile nostalgia and technological euphoria as it follows writers designers and publishers in the process of shaping the surprising history of literary bookmaking after digitization

Baroness Orczy's *The Scarlet Pimpernel* Sally Dugan, 2016-04-15 Since its publication in 1905 *The Scarlet Pimpernel*

has experienced global success not only as a novel but in theatrical and film adaptations Sally Dugan charts the history of Baroness Orczy's elusive hero from the novel's origins through its continuing afterlife including postmodern appropriations of the myth Drawing on archival research in Britain the United States and Australia her study shows for the first time how Orczy's nationalistic superhero was originally conceived as an anarchist Pole plotting against Tsarist Russia rather than a counter revolutionary Englishman Dugan explores the unique blend of anarchy myth and magic that emerged from the story's astonishing and complex beginnings and analyses the enduring elements of the legend To his creator the Pimpernel was not simply a swashbuckling hero but an English gentleman spreading English values among benighted savages Dugan investigates the mystery of why this imperialist crusader has not only survived the decline of the meta narratives surrounding his birth but also continues to enthrall a multinational audience Offering readers insights into the Pimpernel's appearances in print in film and on the stage Dugan provides a nuanced picture of the trope of the Scarlet Pimpernel and an explanation of the phenomenon's durability

A History of the Modernist Novel Gregory Castle, 2015-06-25 A History of the Modernist Novel reassesses the modernist canon and produces a wealth of new comparative analyses that radically revise the novel's history It also considers the novel's global reach while suggesting that the epoch of modernism is not yet finished

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