

Contents

<i>Acknowledgements</i>	page ix
Introduction	i
1 Some slight shifts in the manner of the novel of manners	12
2 'You've got to see it, feel it, smell it, hear it', buy it: Hemingway's commercial forms	39
3 <i>The Great Gatsby</i> , glamour on the turn	78
4 Money makes manners make man make woman: <i>Tender is the Night</i> , a familiar romance?	104
5 Iconic narratives: or, how three Southerners fought the second civil war	139
6 Fordism: from desire to destruction (an historical interlude)	170
7 <i>Why Are We in Vietnam?</i> : because the buck mustn't stop	183
8 Fordism, voiced and unvoiced: Mailer's vocalism and <i>Armies of the Night</i>	200
9 <i>Armies of the Night</i> : a familiar romance?	217
Conclusion	251
Notes	254
Index	285