Contents

Acknowledgements page ix

Introduction 1

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 The Great Gatsby, glamour on the turn 78

4 Money makes manners make man make woman: Tender is the Night, 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 Why Are We in Vietnam?: because the buck mustn’t stop 183

8 Fordism, voiced and unvoiced: Mailer’s vocalism and Armies of the Night 200

9 Armies of the Night: a familiar romance? 217

Conclusion 251

Notes 254

Index 285