

Twentieth-Century Literary Criticism

TCLC 317

Volume 317

Twentieth-Century Literary Criticism

**Criticism of the
Works of Novelists, Poets, Playwrights,
Short-Story Writers, and Other Creative Writers
Who Lived between 1900 and 1999,
from the First Published Critical
Appraisals to Current Evaluations**



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Twentieth-Century Literary Criticism

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Preface

Since its inception *Twentieth-Century Literary Criticism* (TCLC) has been purchased and used by some 10,000 school, public, and college or university libraries. TCLC has covered more than 1000 authors, representing over 60 nationalities and nearly 50,000 titles. No other reference source has surveyed the critical response to twentieth-century authors and literature as thoroughly as TCLC. In the words of one reviewer, “there is nothing comparable available.” TCLC “is a gold mine of information—dates, pseudonyms, biographical information, and criticism from books and periodicals—which many librarians would have difficulty assembling on their own.”

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TCLC is designed to serve as an introduction to authors who died between 1900 and 1999 and to the most significant interpretations of these author's works. The great poets, novelists, short-story writers, playwrights, and philosophers of the period are frequently studied in high school and college literature courses. In organizing and reprinting the vast amount of critical material written on these authors, TCLC helps students develop valuable insight into literary history, promotes a better understanding of the texts, and sparks ideas for papers and assignments. Each entry in TCLC presents a comprehensive survey of an author's career or an individual work of literature and provides the user with a multiplicity of interpretations and assessments. Such variety allows students to pursue their own interests; furthermore, it fosters an awareness that literature is dynamic and responsive to many different opinions.

Volumes 1 through 87 of TCLC featured authors who died between 1900 and 1959; beginning with Volume 88, the series expanded to include authors who died between 1900 and 1999. Beginning with Volume 26, every fourth volume of TCLC was devoted to literary topics. These topics widen the focus of the series from the individual authors to such broader subjects as literary movements, prominent themes in twentieth-century literature, literary reaction to political and historical events, significant eras in literary history, prominent literary anniversaries, and the literatures of cultures that are often overlooked by English-speaking readers. With TCLC 285, the series returned to a standard author approach, with some entries devoted to a single important work of world literature and others devoted to literary topics.

TCLC is part of the survey of criticism and world literature that is contained in Gale's *Contemporary Literary Criticism* (CLC), *Nineteenth-Century Literature Criticism* (NCLC), *Literature Criticism from 1400 to 1800* (LC), *Shakespearean Criticism* (SC), and *Classical and Medieval Literature Criticism* (CMLC).

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A TCLC entry consists of the following elements:

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- The **Introduction** contains background information that introduces the reader to the author, work, or topic that is the subject of the entry.
- The list of **Principal Works** is ordered chronologically by date of first publication and lists the most important works by the author. The genre and publication information of each work is given. In the case of works not published in English, a translation of the title is provided as an aid to the reader; the translation is a published translated title or a

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Kuester, Martin. "Myth and Postmodernist Turn in Canadian Short Fiction: Sheila Watson, 'Antigone' (1959)." *The Canadian Short Story: Interpretations*. Ed. Reginald M. Nischik. Rochester: Camden House, 2007. 163-74. Rpt. in *Twentieth-Century Literary Criticism*. Ed. Thomas J. Schoenberg and Lawrence J. Trudeau. Vol. 206. Detroit: Gale, 2008. 227-32. Print.

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Hard-Boiled Crime Novels

The following entry provides criticism of hard-boiled crime novels, a subset of mystery fiction that emerged in the early twentieth century and that emphasizes cynicism, toughness, and bleak realism. For additional information about Twentieth-Century Detective Fiction, see *TCLC*, Volume 38; for additional information about Hard-Boiled Fiction, see *TCLC*, Volume 118; for additional information about Pulp Fiction, see *TCLC*, Volume 214.

INTRODUCTION

Despite being a recognized tradition in American letters, hard-boiled writing did not begin or evolve as a literary movement. It is more accurate to characterize the genre as a collection of individual responses to a rapidly changing and often violent America. Beyond any set of characteristics that can be offered to define it as a style, hard-boiled writing can be defined in terms of cause and effect: it begins in the writer's imagination of a world where crime and the threat of violence are endemic and any just or harmonious resolution is temporary; it ends by evoking in readers an awareness that such a world is their own and is never wholly safe or secure. The readers of hard-boiled fiction learn to be wary of the facile promises of the American dream.

Critics have linked the hard-boiled tradition to classic nineteenth-century American literature. Lewis D. Moore (2006) considered the influence of Edgar Allan Poe on the hard-boiled genre, noting the author's common recognition as "the father of the detective story." Of particular interest to scholars has been the archetypal American hero, Natty Bumppo of James Fenimore Cooper's *Leatherstocking Tales*, whom D. H. Lawrence in his *Studies in Classic American Literature* (1923) described as "hard, isolate, stoic, and a killer." American history and legend celebrates such hardy individualists, undaunted by a lawless frontier—from Daniel Boone and Kit Carson to the mythical Paul Bunyan. Precursors for the antiauthoritarian, individualistic code of the hard-boiled hero are also found in the work of the vernacular humorists of the last decades of the nineteenth century. Susan E. Ray (2008) claimed that hard-boiled fiction was directly inspired by the Western dime novel, noting a shared reliance on formulaic plots, sensational subject matter, lone-wolf protagonists, and the American vernacular, as well as their appeal to a working-class readership.

By the 1920s, the lawless frontier had disappeared, replaced in the popular imagination by an urban society that was even more menacing. The writers of the 1920s had only to open their newspapers to find immediate inspiration for writing about crime. With the passage of the

Eighteenth Amendment to the Constitution, which forbade the manufacture, sale, and transportation of liquor, the United States overnight became a nation of scofflaws. Gangs organized to create and maintain a huge underground network for the distribution of illegal drink. The apparent influence of criminals, who were often able to corrupt the police and public officials, created an atmosphere of perceived anarchy. The public fascination with crime created the environment for hard-boiled fiction, which attempted to portray that world realistically, to emerge and flourish. Frank A. Salamone (1998) argued that the character of the private eye is a reflection of conventional twentieth-century attitudes regarding the ideal American man. The detective-protagonist's determination to seek justice, Salamone wrote, "reveals a softer and deeper nature that is vulnerable and which causes him to undertake hopeless causes." In order to remain consistent with conventional gender expectations, he suggested, this vulnerability and predilection for sentimentality had to be hidden under a "tough exterior" that functioned as a "protective shell."

Pulp magazines provided the initial medium for hard-boiled fiction, and their audience was blue-collar men. "By ranking masculinity and the life outside the home well above femininity and domesticity," Jopi Nyman (1997) argued, "hard-boiled fiction creates a fantasy world where male characters operate not only without women but in opposition to them and other representatives of non-masculinity." Cheap publications printed on rough wood-pulp paper, the pulps, including dozens of detective-story magazines, thrived in the United States between the world wars.

The hard-boiled detective hero was conceived in the pages of *Black Mask*, a pulp magazine founded in 1920 by H. L. Mencken and George Jean Nathan, neither of whom cared for detective fiction. They sold it after six months, before it established itself as the most important magazine in the field. Carroll John Daly is credited with writing the first hard-boiled stories featuring roughly drawn portraits of street-savvy tough guys who could cope in an anarchic world with their fists and their guns. Daly's adventurers and detectives served as vicarious heroes for the magazine's readers. Although Daly's work—with its crudely drawn characters, unrealistic action, and overwrought prose—was not held in high esteem by *Black Mask* editors, it was commercially successful, and in 1930, he was voted the favorite author by its readers. His early novels, including *The Snarl of the Beast* (1927), were first serialized in *Black Mask*.

Black Mask reached its greatest influence in the development of quality hard-boiled fiction from 1926 to 1936 under the editorship of retired army captain Joseph T. "Cap" Shaw. By encouraging his authors to seek hardcover publication,

Shaw also hastened the transformation of hard-boiled writing to the novel form. When Shaw took over as editor, he “meditated on the possibility of creating a new type of detective story,” as he recalled in his introduction to *The Hard-Boiled Omnibus* (1946; see Further Reading). Shaw disliked stories of “the deductive type, the cross-word puzzle sort, lacking—deliberately—all other human emotional values.” Believing that “the creation of a new pattern was a writer’s rather than an editor’s job,” he searched the magazine “for a writer with the requisite spark and originality.”

He found Dashiell Hammett, who had published the first story featuring his nameless detective called the Continental Op in *Black Mask* in October 1923. Hammett had grown weary of writing formula detective stories, and, as Shaw related in his introduction, it was apparent to him that Hammett shared his belief “that action is meaningless unless it involves recognizable human character in three-dimensional form.” With *Red Harvest* (1929), *The Dain Curse* (1929), *The Maltese Falcon* (1930), and *The Glass Key* (1931)—all of which were serialized in *Black Mask* before being published as books—Hammett set the standard for hard-boiled fiction. John Paul Athanasourelis (2011) compared Hammett’s novels to those of Daly and Mickey Spillane, who, he argued, “embody extremes of egotism and display barely any sense of cooperation,” and he asserted that Hammett’s work “is far more complex.”

By encouraging what he called this “new pattern” in *Black Mask*, Shaw was also promoting a new style: “Such distinctive treatment comprises a hard, brittle style—which Raymond Chandler, one of its most brilliant exponents, declares belongs to everybody and to no one—a full employment of the functions of dialogue and authenticity in characterization and action. To this may be added a very fast tempo, attained in part by typical economy of expression.” The style that emerged in *Black Mask*, Shaw wrote, “was rather extravagantly tagged as the ‘hard-boiled’ school.” Chandler brought hard-boiled fiction to a new level of critical respect with novels featuring Philip Marlowe, including *The Big Sleep* (1939), *Farewell, My Lovely* (1940), and *The Long Good-Bye* (1953).

As the term hard-boiled became current, it was used so indiscriminately as to verge on becoming meaningless. James M. Cain, who was seen by many as the epitome of the hard-boiled school when his first novel, *The Postman Always Rings Twice*, was published in 1934, resisted the label. In the preface to *The Butterfly* (1947) he is emphatic: “I belong to no school, hard-boiled or otherwise, and I believe these so-called schools exist mainly in the imagination of critics, and have little correspondence in reality anywhere else.” The success of *Black Mask* inspired many imitations and contributed to a healthy pulp market for mystery fiction. Yet, while the pulp market provided the venue for writers to develop, much of what was regarded as hard-boiled fiction was of poor quality. As Chandler wrote in “The Simple Art of Murder” (1950; see Further Reading), “The realistic style

is easy to abuse: from haste, from lack of awareness, from inability to bridge the chasm that lies between what a writer would like to be able to say and what he actually knows how to say. It is easy to fake; brutality is not strength, flipness is not wit, edge-of-the-chair writing can be as boring as flat writing. . . . There has been so much of this sort of thing that if a character in a detective story says ‘Yeah,’ the author is automatically a Hammett imitator.”

The two most important hard-boiled detectives to premiere following the Second World War were Spillane’s Mike Hammer and Ross Macdonald’s Lew Archer. With his first Hammer novels—which include *I, The Jury* (1947), *My Gun Is Quick* (1950), and *Vengeance Is Mine!* (1950)—Spillane enjoyed unprecedented commercial success and, at the same time, became the whipping boy for critics who, like E. M. Beekman (1973), criticized the “degenerate mindlessness”—and subsequent “preposterous success”—of his novels. Macdonald, whose first Archer novel, *The Moving Target*, was published in 1949, was intent on taking the hard-boiled novel in a different direction. On 28 August 1952, he wrote his publisher, Alfred A. Knopf: “The old-line hard-boiled novel with its many guns and fornications and fisticuffs has been ruined by its practitioners, including the later Chandler. Spillane pulled the plug. I have no intention of plunging after it down the drain.” Beginning with *The Galton Case* (1959) and continuing through his last novel, *The Blue Hammer* (1976), Macdonald, in the estimation of critics, achieved his aspiration, “to write ‘popular’ novels which will not be inferior to ‘serious’ novels.” He never approached Spillane’s popularity, though. By the time his total sales exceeded five million in 1971, more than one hundred million copies of Spillane’s books had been sold.

In the 1950s, with the decline of the pulps and the rise of the paperback original, the market for hard-boiled fiction profoundly changed. As Bill Pronzini and Jack Adrian explained in the introduction to *Hard-Boiled: An Anthology of American Crime Stories* (1995; see Further Reading), Fawcett Gold Medal led a group of publishers, including Avon, Dell, Popular Library, and Lion, into the practice of “paying royalty advances on the number of copies printed, rather than on the number of copies sold; thus writers received handsome initial payments, up to four times as much as hardcover publishers were paying.” During the decade, writers such as Jim Thompson, David Goodis, and Charles Willeford—none of whom wrote about a private eye—were drawn to the new market, in which the preferred length for a novel was a short fifty thousand words. Len Zinberg, who also wrote as Ed Lacy, introduced black private detective Toussaint Marcus Moore in *Room to Swing* (1957), and Chester Himes, whose violent tales of Harlem police detectives Grave Digger Jones and Coffin Ed Johnson began with *For Love of Imabelle* (1957), also published paperback originals.

Elmore Leonard, who began his career writing Westerns, turned to modern settings in the late 1960s and became a

best-selling crime novelist in the 1980s. Leonard, in his novels, seemed to capture the authentic voices of cops and criminals. James Ellroy, another modern hard-boiled writer who does not focus on a private detective, provided a social history of Los Angeles through the crime novel in his LA quartet—*The Black Dahlia* (1987), *The Big Nowhere* (1988), *L.A. Confidential* (1990), and *White Jazz* (1992).

In the 1970s and 1980s, there was a resurgence of interest in the hard-boiled private detective as many distinguished series had their start: Joseph Hansen's insurance investigator Dave Brandstetter, the first gay hard-boiled hero, whose first case is recorded in *Fadeout* (1970); Pronzini's Nameless detective, in *The Snatch* (1971); Lawrence Sanders' Matthew Scudder, in *The Sins of the Fathers* (1976); Loren D. Estleman's Amos Walker, in *Motor City Blue* (1980); and James Lee Burke's Dave Robicheaux, in *Neon Rain* (1987). Both Sanders' and Burke's detectives are alcoholics, whose twelve-step programs are incorporated into their personal codes. The reading public for hard-boiled fiction has broadened considerably as women have become avid readers, being particularly drawn to female detectives such as Marcia Muller's Sharon McCone, who first appeared in *Edwin of the Iron Shoes* (1977) and Sue Grafton's Kinsey Millhone, in *"A" Is for Alibi* (1982). Priscilla L. Walton and Manina Jones (1999) argued that the presence of women in hard-boiled fiction was made possible by women's infiltration of the workplace and subsequent rise as consumers in the mid-twentieth century. Walton and Jones contended that hard-boiled novels by women are able to "dramatize feminist politics for readers who may not consider themselves 'feminists.'" Rita Elizabeth Rippetoe (2004) analyzed the characterization of female detectives in the novels of Muller and Grafton, observing that their characters' consumption of "lighter alcohol," such as white wine, conforms to societal expectations of women in the mid- to late twentieth century.

All of these series, with the exception of Hansen's Brandstetter, who apparently died of a heart attack at the end of *A Country of Old Men* (1991), continued. The tradition of hard-boiled fiction shows no signs of weakening, as demonstrated by the international popularity of the genre, which J. Madison Davis (2004) discussed in his essay.

George Parker Anderson

REPRESENTATIVE WORKS

Lawrence Sanders

The Sins of the Fathers. New York: Dell, 1976.

Eight Million Ways to Die. New York: Arbor House, 1982.

Everybody Dies. New York: Morrow, 1998.

James Lee Burke

Neon Rain. New York: Holt, 1987.

Black Cherry Blues. Boston: Little, Brown, 1989.

Cimarron Rose. New York: Hyperion, 1997.

W. R. Burnett

Little Caesar. New York: MacVeagh/Dial, 1929.

High Sierra. New York: Knopf, 1940.

The Asphalt Jungle. New York: Knopf, 1949.

James M. Cain

The Postman Always Rings Twice. New York: Knopf, 1934.

Serenade. New York: Knopf, 1937.

Mildred Pierce. New York: Knopf, 1941.

Three of a Kind: Career in C Major, The Embezzler, Double Indemnity. New York: Knopf, 1943.

The Butterfly. New York: Knopf, 1947.

*Paul Cain

Fast One. Garden City: Doubleday, 1933.

Raymond Chandler

The Big Sleep. New York: Knopf, 1939.

Farewell, My Lovely. New York: Knopf, 1940.

The High Window. New York: Knopf, 1942.

The Lady in the Lake. New York: Knopf, 1943.

The Little Sister. London: Hamilton, 1949.

The Long Good-Bye. London: Hamilton, 1953.

James Crumley

The Wrong Case. New York: Random House, 1975.

The Last Good Kiss. New York: Random House, 1978.

Carroll John Daly

The Snarl of the Beast. New York: Clode, 1927.

The Hidden Hand. New York: Clode, 1929.

Murder from the East. New York: Clode, 1935.

James Ellroy

†*The Black Dahlia*. New York: Mysterious, 1987.

†*The Big Nowhere*. New York: Mysterious, 1988.

†*L.A. Confidential*. New York: Mysterious, 1990.

†*White Jazz*. New York: Knopf, 1992.

Loren D. Estleman

Motor City Blue. Boston: Houghton Mifflin, 1980.

Roses Are Dead. New York: Mysterious, 1985.

The Hours of the Virgin. New York: Mysterious, 1999.

Kenneth Fearing

Dagger of the Mind. New York: Random House, 1941.

The Big Clock. New York: Harcourt, Brace, 1946.

Rudolph Fisher

The Conjure-Man Dies: A Mystery Tale of Dark Harlem.
New York: Covici-Friede, 1932.

David Goodis

Dark Passage. New York: Messner, 1946.

Behold This Woman. New York: Appleton, 1947.

Of Missing Persons. New York: Morrow, 1950.

Down There. Greenwich: Fawcett, 1956. Pub. as *Shoot the Piano Player*. New York: Grove, 1962.

Sue Grafton

"A" *Is for Alibi*. New York: Holt, Rinehart and Winston, 1982.

"B" *Is for Burglar*. New York: Holt, Rinehart and Winston, 1985.

"C" *Is for Corpse*. New York: Holt, 1986.

"V" *Is for Vengeance*. New York: Penguin, 2011.

"W" *Is for Wasted*. New York: Penguin, 2013.

‡Brett Halliday

Dividend on Death. New York: Holt, 1939.

The Private Practice of Michael Shayne. New York: Holt, 1940.

The Uncomplaining Corpses. New York: Holt, 1940.

Dashiell Hammett

The Dain Curse. New York: Knopf, 1929.

Red Harvest. New York: Knopf, 1929.

The Maltese Falcon. New York: Knopf, 1930.

The Glass Key. London: Knopf, 1931.

The Thin Man. New York: Knopf, 1934.

Joseph Hansen

Fadeout. New York: Harper and Row, 1970.

Death Claims: A Dave Brandstetter Mystery. New York: Harper and Row, 1973.

Skinflick: A Dave Brandstetter Mystery. New York: Holt, Rinehart and Winston, 1979.

A Country of Old Men: The Last Dave Brandstetter Mystery. New York: Viking, 1991.

§Chester Himes

For Love of Imabelle. Greenwich: Fawcett, 1957. Pub. as *A Rage in Harlem*. New York: Avon, 1965.

The Real Cool Killers. New York: Avon, 1959.

All Shot Up. New York: Avon, 1960.

Cotton Comes to Harlem. New York: Putnam, 1965.

The Heat's On. New York: Putnam, 1966. Pub. as *Come Back, Charleston Blue*. New York: Dell, 1967.

Blind Man with a Pistol. New York: Morrow, 1969. Pub. as *Hot Day, Hot Night*. New York: Dell, 1970.

||Ed Lacy

The Best That Ever Did It. New York: Harper, 1955.

Lead with Your Left. New York: Harper, 1957.

Room to Swing. New York: Harper, 1957.

Elmore Leonard

Fifty-Two Pickup. New York: Delacorte, 1974.

The Switch. New York: Bantam, 1978.

Stick. New York: Arbor House, 1983.

Get Shorty. New York: Delacorte, 1990.

Raylan. New York: Morrow, 2011.

#Ross Macdonald

The Moving Target. New York: Knopf, 1949. Pub. as *Harper*. New York: Pocket, 1966.

The Galton Case. New York: Knopf, 1959.

The Goodbye Look. New York: Knopf, 1969.

The Underground Man. New York: Knopf, 1971.

Sleeping Beauty. New York: Knopf, 1973.

The Blue Hammer. New York: Knopf, 1976.

Horace McCoy

They Shoot Horses, Don't They? New York: Simon and Schuster, 1935.

No Pockets in a Shroud. London: Barker, 1937. Rev. ed. New York: New Amer. Lib., 1948.

I Should Have Stayed Home. New York: Knopf, 1938.

Kiss Tomorrow Good-bye. New York: Random House, 1948.

Scalpel. New York: Appleton-Century-Crofts, 1952.

****Walter Mosley**

Devil in a Blue Dress. New York: Norton, 1990.

A Red Death. New York: Norton, 1991.

White Butterfly. New York: Norton, 1992.

Blonde Faith. New York: Little, Brown, 2007.

Marcia Muller

Edwin of the Iron Shoes. New York: McKay, 1977.

The Shape of Dread. New York: Mysterious, 1989.

Where Echoes Live. New York: Mysterious, 1991.

Wolf in the Shadows. New York: Mysterious, 1993.

A Wild and Lonely Place. New York: Mysterious, 1995.

Sara Paretsky

Indemnity Only. New York: Dial, 1982.

Deadlock. New York: Dial, 1984.

Bitter Medicine. New York: Morrow, 1987.

Critical Mass. New York: Putnam, 2013.

Robert B. Parker

The Godwulf Manuscript. Boston: Houghton Mifflin, 1974.

The Judas Goat. Boston: Houghton Mifflin, 1978.

Melancholy Baby. New York: Putnam, 2004.

Bill Pronzini

The Snatch. New York: Random House, 1971.

Undercurrent. New York: Random House, 1973.

The Vanished. New York: Random House, 1973.

Hardcase. New York: Delacorte, 1995.

Robert Skinner

Skin Deep, Blood Red. New York: Kensington, 1997.

Cat-Eyed Trouble. New York: Kensington, 1998.

Daddy's Gone A-Hunting. New York: Kensington, 1999.

Mickey Spillane

I, the Jury. New York: Dutton, 1947.

My Gun Is Quick. New York: Dutton, 1950.

Vengeance Is Mine! New York: Dutton, 1950.

Jim Thompson

The Killer inside Me. Greenwich: Fawcett, 1952.

The Grifters. New York: Vintage, 1963.

Raoul Whitfield

Green Ice. New York: Knopf, 1930. Pub. as *The Green Ice Murders*. New York: Avon, 1947.

Death in a Bowl. New York: Knopf, 1931.

Five. As Temple Field. New York: Farrar and Rinehart, 1931.

Killer's Carnival. As Field. New York: Farrar and Rinehart, 1932.

Charles Willeford

Pick-Up. New York: Beacon, 1955.

Lust Is a Woman. New York: Beacon, 1958.

Cockfighter. Chicago: Newstand Lib., 1960.

*Paul Cain is a pseudonym for George Sims.

†These novels form the LA quartet.

‡Brett Halliday is the best-known pseudonym of Davis Dresser, who wrote nearly fifty books under that name. The first three books featuring detective Mike Shane are listed.

§Several of Himes's novels featuring Grave Digger Jones and Coffin Ed Johnson were originally published in French translation: *The Real Cool Killers*, first published as *Il pleut des coups durs* (1958); *All Shot Up*, as *Imbroglione* (1960); *The Heat's On*, as *Ne nous énervons pas!* (1961); and *Cotton Comes to Harlem*, as *Retour en Afrique* (1964).

||Ed Lacy is a pseudonym for Len Zinberg, who also wrote as Steve April.

#Ross Macdonald is the main pseudonym of Kenneth Millar, best known for his eighteen Lew Archer novels, six of which are listed here. Early novels in the series were originally published under the pen names "John Macdonald" and "John Ross Macdonald."

**Walter Mosley is best known for his Easy Rawlins novels, four of which are listed here.

OVERVIEWS AND GENERAL STUDIES

Geoffrey O'Brien (essay date 1997)

SOURCE: O'Brien, Geoffrey. "Mythologists of the Hard-boiled." *Hardboiled America: Lurid Paperbacks and the Masters of Noir*. Expanded ed. New York: Da Capo, 1997. 61-100. Print.

[In the following essay, O'Brien offers commentary on the early writers of hard-boiled fiction, including Dashiell Hammett, James M. Cain, and Raymond Chandler. He sketches the development of the subgenre from 1922 into the 1940s.]

The innermost kernel of the paperback was naturally the text itself. At least in theory, the outer display stemmed from this source, although the link was not always obvious. The fictional tradition was the ultimate treasure house of images, no matter how they might be transformed by the