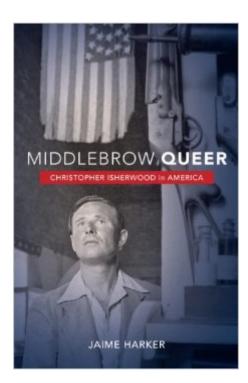
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# Middlebrow Queer: Christopher Isherwood In America





## Synopsis

How could one write about gay life for the mainstream public in Cold War America? Many midcentury gay American writers, hampered by external and internal censors, never managed to do it. But Christopher Isherwood did, and what makes his accomplishment more remarkable is that while he was negotiating his identity as a gay writer, he was reinventing himself as an American one. Jaime Harker shows that Isherwood refashioned himself as an American writer following his emigration from England by immersing himself in the gay reading, writing, and publishing communities in Cold War America. Drawing extensively on Isherwoodâ <sup>™</sup>s archives, including manuscript drafts and unpublished correspondence with readers, publishers, and other writers, Middlebrow Queer demonstrates how Isherwood mainstreamed gay content for heterosexual readers in his postwar novels while also covertly writing for gay audiences and encouraging a symbiotic relationship between writer and reader. The resulta "in such novels as The World in the Evening, Down There on a Visit, A Single Man, and A Meeting by the Riverâ "was a complex, layered form of writing that Harker calls â œmiddlebrow camp,â • a mode that extended the boundaries of both gay and middlebrow fiction. Weaving together biography, history, and literary criticism, Middlebrow Queer traces the continuous evolution of Isherwoodâ ™s simultaneously queer and American postwar authorial identity. In doing so, the book illuminates many aspects of Cold War Americaâ <sup>™</sup>s gay print cultures, from gay protest novels to â œoutâ • pulp fiction.

### **Book Information**

File Size: 2828 KB Print Length: 216 pages Publisher: Univ Of Minnesota Press (February 1, 2013) Publication Date: February 1, 2013 Sold by:Â Digital Services LLC Language: English ASIN: B00CACX1SO Text-to-Speech: Enabled X-Ray: Not Enabled Word Wise: Enabled Lending: Not Enabled Enhanced Typesetting: Enabled Best Sellers Rank: #1,124,369 Paid in Kindle Store (See Top 100 Paid in Kindle Store) #70 in Kindle Store > Kindle eBooks > Lesbian, Gay, Bisexual & Transgender eBooks > Literary Criticism #357 in Books > Gay & Lesbian > Literature & Fiction > Literary Criticism #668 in Kindle Store > Kindle eBooks > Lesbian, Gay, Bisexual & Transgender eBooks > LGBT Studies > Gay Studies

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Well written account of Americanization of Christopher Isherwood.

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