Notes and References

PREFACE

2. Recent studies include Mas'ud Zavarzadeh's *The Mythopoeic Reality: The Postwar American Nonfiction Novel*, John Hollowell's *Fact and Fiction: The New Journalism and the Nonfiction Novel*, and John Hellmann's *Fables of Fact: The New Journalism as New Fiction*. Those having more directly to do with this study, however, have been representatively mentioned near the outset of the preface.

CHAPTER 1


CHAPTER 2

2. James, p. 35.
3. James, p. 28.
5. James, p. 68.
8. James, p. 75.
10. James, p. 229.
11. James, p. 245.
12. James, p. 258.
13. James, p. 262.
15. James, p. 290.
16. James, pp. 369–70.
17. James, p. 371.
18. James, p. 301.
20. James, p. 462. James also speaks here, in one of several passages which incorporate the supposedly unwritten Western exposure into this record of his Eastern journey, of California as an ‘unconscious and inexperienced Italy, the primitive plate, . . . with the impression of History all yet to be made.’

CHAPTER 3


CHAPTER 4

4. Stott, p. x.
10. Agee, p. 239.
11. Raines, p. 36.

CHAPTER 5

Notes and References


CHAPTER 6

5. Wilson, Upstate, p. 45.
6. Wilson, To the Finland Station: A Study in the Writing and Acting of History (New York: Doubleday [Anchor], 1953) p. 12.
8. The majority of Wilson's personal books are now permanently housed in the Special Collections of the University of Tulsa's McFarlin Library.
20. Wilson, Upstate, p. 197.

CHAPTER 7

2. Speaking strictly of the literary-critical record, initial response was less
negative than often assumed. The book was received with more warmth in England, and savaged in some American reviews (a 'nasty little plastic bomb' in the words of one). But more often than not the first American reviewers offered qualified praise, admiring Greene's craft, and seeing his 'anti-Americanism' — which Emerson in her interview calls 'mild [in the novel] compared to the [more recent] real thing' — as an issue integral to the work's subject.

3. Frances FitzGerald, *Fire in the Lake* (Boston: Atlantic-Little, Brown, 1972) p. 127; Mary McCarthy, *The Seventeenth Degree* (New York: Harcourt Brace Jovanovich, 1974) p. 187; Tiziano Terzani, in *Giai Phong!* (New York: St. Martin's, 1976), cites 'the eternal Quiet American as an indispensable document in the record of events culminating in American withdrawal from Saigon in 1975; and Greene, in a dispatch of 1954 (*New Republic*, 5 April), quotes himself from his journal, as if one of his own fictional narrators, in terms suggesting the prescience with which the novel continues to be credited: 'And yes, there was another change. There is a despondency of return as well as a sadness of departure, and I entered that first evening in my journal, "Is there any solution here the West can offer? But the bar tonight was loud with innocent American voices and that was the worst disquiet. There weren't so many Americans in 1951 and 1952."'

5. Such awards would seem evidence to the contrary. Yet they acknowledge confrontation by these writers of a subject still not fully engaged by American novelists, without assuring lasting readership. Academy Awards for recent films such as *Coming Home* and *The Deer Hunter*, as well as critical controversy over *Apocalypse Now*, are similarly more eloquent as to unresolved American cultural effort to engage the subject of Vietnam, than to lasting acceptance of a particular cinematic interpretation.

6. Bernard Bergonzi, in 'Vietnam Novels: First Draft,' *Commonweal*, 27 October 1972, discusses the question of 'definitive' fictional treatment in relation to historical perspectives which now seem to have been required for writers dealing with various other wars.

8. Several of those who have written about the war, including Mary McCarthy in work discussed in Chapter 5, have drawn on the notion that nineteenth-century intertwinnings of US military and Indian policies are resonant when juxtaposed with the racial and territorial undercurrents of American involvement in Vietnam.

10. Herr, p. 3.
15. Herr, p. 207.
17. Herr, p. 56.

CHAPTER 8

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