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Re-Covering Modernism

The Routledge Companion to the British and North American Literary Magazine

Comics and Modernism

Editing the Harlem Renaissance

American Pulp

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The History of Science Fiction Univ. Press of Mississippi

The Cambridge History of American Modernism examines one of the most innovative periods of American literary history. It offers a comprehensive account of the forms, genres, and media that characterized US modernism: coverage ranges from the traditional, such as short stories, novels, and poetry, to the new media that shaped the period's literary culture, such as jazz, cinema, the skyscraper, and radio. This volume charts how recent methodologies such as ecocriticism, geomodernism, and print culture studies have refashioned understandings of the field, and attends to the contestations and inequities of race, sovereignty, gender, sexuality, and ethnicity that shaped the period and its cultural production. It also explores the geographies and communities wherein US modernism flourished—from its distinctive regions to its metropolitan cities, from its hemispheric connections to the salons and political groupings that hosted new cultural collaborations.

The Pool Group and the Quest for Anthropological Universality
University of Illinois Press

If you are like most people, you're not sure what Postmodernism is. And if this were like most books on the subject, it probably wouldn't tell you. Besides what a few grumpy critics claim, Postmodernism is not a bunch of meaningless intellectual mind games. On the contrary, it is a reaction to the most profound spiritual and philosophical crisis of our time – the failure of the Enlightenment. Jim Powell takes the position that Postmodernism is a series of "maps" that help people find their way through a changing world. Postmodernism For Beginners features the thoughts of Foucault on power and knowledge, Jameson on mapping the postmodern, Baudrillard on the media, Harvey on

time-space compression, Derrida on deconstruction and Deleuze and Guattari on rhizomes. The book also discusses postmodern artifacts such as Madonna, cyberpunk, Buddhist ecology, and teledildonics.

The Oxford History of the Novel in English John Hunt
Publishing

Virginia Woolf described fictions as 'grossly material things', rooted in their physical and economic contexts. This book takes Woolf's hint as its starting point, asking who made the books of the English Renaissance. It recovering the ways in which women participated as co-authors, editors, translators, patrons, printers, booksellers, and readers.

The Cambridge History of American Modernism Farrar, Straus and
Giroux

A deep dive into mid-century African American newspapers, exploring how Black pulp fiction reassembled genre formulas in the service of racial justice In recent years, Jordan Peele's *Get Out*, Marvel's *Black Panther*, and HBO's *Watchmen* have been lauded for the innovative ways they repurpose genre conventions to criticize white supremacy, celebrate Black resistance, and imagine a more racially just world—important progressive messages widely spread precisely because they are packaged in popular genres. But it turns out, such generic retooling for antiracist purposes is nothing new. As Brooks E. Hefner's *Black Pulp* shows, this tradition of antiracist genre revision begins even earlier than recent studies of Black superhero comics of the 1960s have revealed. Hefner traces it back to a phenomenon that began in the 1920s, to serialized (and sometimes syndicated) genre stories written by Black authors in Black newspapers with large circulations among middle- and working-class Black readers. From the pages of the *Pittsburgh Courier* and the *Baltimore Afro-American*, Hefner recovers a rich archive of African American genre fiction from the 1920s through the mid-1950s—spanning everything from romance, hero-adventure, and crime stories to westerns and science fiction. Reading these stories, Hefner

explores how their authors deployed, critiqued, and reassembled genre formulas—and the pleasures they offer to readers—in the service of racial justice: to criticize Jim Crow segregation, racial capitalism, and the sexual exploitation of Black women; to imagine successful interracial romance and collective sociopolitical progress; and to cheer Black agency, even retributive violence in the face of white supremacy. These popular stories differ significantly from contemporaneous, now-canonized African American protest novels that tend to represent Jim Crow America as a deterministic machine and its Black inhabitants as doomed victims. Widely consumed but since forgotten, these genre stories—and Hefner's incisive analysis of them—offer a more vibrant understanding of African American literary history.

The Age of Dimes and Pulps Princeton University Press

Considered a quintessentially 'popular' author, John Buchan was a writer of fiction, journalism, philosophy and Scottish history. By examining his engagement with empire, psychoanalysis and propaganda, the contributors to this volume place Buchan at the centre of the debate between popular culture and the modernist elite.

The Free World University of California Press
Demand

That modernist literature was not the exclusive purview of a cultural elite but was available to a mass public via popular magazines and pulp paperbacks, is the subject of David M. Earle's nuanced exploration of the publishing and marketing of modernism. Richly illustrated and accessibly written, Earle's study shows that modernism emerged in a publishing ecosystem that was richer and more complex than has been previously documented.

New Directions in Popular Fiction Columbia University Press

"A 'wonder cabinet' of a book that brings to vivid life again the ephemeral pleasures of flânerie in Paris. Walz is a marvelous guide to the pulp fiction, newspaper sensationalism, and 'disreputable,' fast-disappearing neighborhoods of Paris that the surrealists not only loved but drew on for inspiration in their

revolutionary effort to reconfigure human consciousness in early twentieth-century France." Richard Abel, author of "The Cine Goes to Town: French Cinema, 1896-1914" and "The Red Rooster Scare: Making Cinema American, 1900-1910" "Robin Walz's "Pulp Surrealism" represents an original and creative approach to the cultural history of the French interwar avant-garde. He shifts our focus away from surrealist texts themselves to the conditions of their production and in the process illuminates in fascinating ways the relationship between surrealism and popular culture." Carolyn Dean, author of "The Frail Social Body: Pornography, Homosexuality, and Other Fantasies in Interwar France" "Pulp Surrealism is the vibrant story of the interplay between avant-garde intellectuals and emerging mass culture in the early years of the twentieth century. In this stimulating history Robin Walz lays bare the many contradictory connections between high and popular culture, and in the process restores to life the brilliant effrontery and joy of the surrealist movement." Tyler Stovall, author of "The Rise of the Paris Red Belt" and "Paris Noir: African Americans in the City of Light"

Dope Menace Springer

We spend our lives moving through passages, hallways, corridors, and gangways, yet these channeling spaces do not feature in architectural histories, monographs, or guidebooks. They are overlooked, undervalued, and unregarded, seen as unlovely parts of a building's infrastructure rather than architecture. This book is the first definitive history of the corridor, from its origins in country houses and utopian communities in the seventeenth and eighteenth centuries, through reformist Victorian prisons, hospitals, and asylums, to the "corridors of power," bureaucratic labyrinths, and housing estates of the twentieth century. Taking in a wide range of sources, from architectural history to fiction, film, and TV, *Corridors* explores how the corridor went from a utopian ideal to a place of unease: the archetypal stuff of nightmares.

'*Grossly Material Things*' Reaktion Books

This book brings together new contributions in Popular Fiction Studies, giving us a vivid sense of new directions in analysis and focus. It looks into the histories of popular genres such as the amatory novel, imperial romance, the western, Australian detective fiction, Whitechapel Gothic novels, the British spy thriller, Japanese mysteries, the 'new weird', fantasy, girl hero

action novels and Quebecois science fiction. It also examines the production, reproduction and distribution of popular fiction as it carves out space for itself in transnational marketplaces and across different media entertainment systems; and it discusses the careers of popular authors and the various investments in popular fiction by readers and fans. This book will be indispensable for anyone with a serious interest in this prolific but highly distinctive literary field.

American Literature in Transition, 1940-1950 Routledge

In the first half of the twentieth century, modernist works appeared not only in obscure little magazines and books published by tiny exclusive presses but also in literary reprint magazines of the 1920s, tawdry pulp magazines of the 1930s, and lurid paperbacks of the 1940s. In his nuanced exploration of the publishing and marketing of modernist works, David M. Earle questions how and why modernist literature came to be viewed as the exclusive purview of a cultural elite given its availability in such popular forums. As he examines sensational and popular manifestations of modernism, as well as their reception by critics and readers, Earle provides a methodology for reconciling formerly separate or contradictory materialist, cultural, visual, and modernist approaches to avant-garde literature. Central to Earle's innovative approach is his consideration of the physical aspects of the books and magazines - covers, dust wrappers, illustrations, cost - which become texts in their own right. Richly illustrated and accessibly written, Earle's study shows that modernism emerged in a publishing ecosystem that was both richer and more complex than has been previously documented.

All Man! Bloomsbury Publishing

Contributions by David M. Ball, Scott Bukatman, Hillary Chute, Jean Lee Cole, Louise Kane, Matthew Levay, Andrei Molotiu, Jonathan Najarian, Katherine Roeder, Noa Saunders, Clémence Sfadj, Nick Sturm, Glenn Willmott, and Daniel Worden Since the early 1990s, cartoonist Art Spiegelman has made the case that comics are the natural inheritor of the aesthetic tradition associated with the modernist movement of the early twentieth century. In recent years, scholars have begun to place greater import on the shared historical circumstances of early comics and literary and artistic modernism. *Comics and Modernism: History, Form, and Culture* is an interdisciplinary consideration of myriad social, cultural, and aesthetic connections. Filling a gap in current

scholarship, an impressively diverse group of scholars approaches the topic from a variety of disciplinary backgrounds and methodologies. Drawing on work in literary studies, art history, film studies, philosophy, and material culture studies, contributors attend to the dynamic relationship between avant-garde art, literature, and comics. Essays by both established and emerging voices examine topics as divergent as early twentieth-century film, museum exhibitions, newspaper journalism, magazine illustration, and transnational literary circulation. In presenting varied critical approaches, this book highlights important interpretive questions for the field. Contributors sometimes arrive at thoughtful consensus and at other times settle on productive disagreements. Ultimately, this collection aims to extend traditional lines of inquiry in both comics studies and modernist studies and to reveal overlaps between ostensibly disparate artistic practices and movements.

Faulkner and History Walter de Gruyter GmbH & Co KG

Recovering the Black Female Body recognizes the pressing need to highlight through scholarship the vibrant energy of African American women's attempts to wrest control of the physical and symbolic construction of their bodies away from the distortions of others.

On Company Time Columbia University Press

The History of Science Fiction traces the origin and development of science fiction from Ancient Greece up to the present day. The author is both an academic literary critic and acclaimed creative writer of the genre. Written in lively, accessible prose it is specifically designed to bridge the worlds of academic criticism and SF fandom.

A History of the Modernist Novel McFarland

This volume contains 44 original essays on the role of periodicals in the United States and Canada. Over 120 magazines are discussed by expert contributors, completely reshaping our understanding of the construction and emergence of modernism.

William Faulkner and the Faces of Modernity Cambridge University Press

The print culture of the early twentieth century has become a major area of interest in contemporary Modernist Studies. *Modernism's Print Cultures* surveys the explosion of scholarship in this field and provides an incisive, well-informed guide for students and scholars alike. Surveying the key critical work of

recent decades, the book explores such topics as: - Periodical publishing - from 'little magazines' such as *Rhythm* to glossy publications such as *Vanity Fair* - The material aspects of early twentieth-century publishing - small presses, typography, illustration and book design - The circulation of modernist print artefacts through the book trade, libraries, book clubs and cafes - Educational and political print initiatives Including accounts of archival material available online, targeted lists of key further reading and a survey of new trends in the field, this is an essential guide to an important area in the study of modernist literature.

Pulp Surrealism Red Wheel/Weiser

Militant Modernism is a defence against Modernism's many detractors. It looks at design, film and architecture - especially architecture — and pursues the notion of an evolved modernism that simply refuses to stop being necessary. Owen Hatherley gives us new ways to look at what we thought was familiar — Bertolt Brecht, Le Corbusier, even Vladimir Mayakovsky. Through Hatherley's eyes we see all of the quotidian modernists of the 20th century - lesser lights, too — perhaps understanding them for the first time. Whether we are looking at Britain's brutalist aesthetics, Russian Constructivism, or the Sexpol of Wilhelm Reich, the message is clear. There is no alternative to Modernism. *Corridors* Rutgers University Press

The novel that inspired the film starring James Franco and Seth Rogen: "One of a kind . . . a funny, unnervingly surreal page turner" (*Newsweek*). Named one of the Best Books of the Year by the *Washington Post* Book World, *Newsweek*, and the *Los Angeles Times* Book Review *Zeroville* centers on the story of Vikar, a young architecture student so enthralled with the movies that his friends call him "cinéautistic." With an intensely religious childhood behind him, and tattoos of Elizabeth Taylor and Montgomery Clift on his head, he arrives in Hollywood—where he's mistaken for a member of the Manson family and eventually scores a job as a film editor. Vikar discovers the frames of a secret film within the reels of every movie ever made, and sets about splicing them together—a task that takes on frightening theological dimensions. Electrifying and "darkly funny," *Zeroville* dives into the renegade American cinema of the 1970s and '80s and emerges into an era for which we have no name (*Publishers Weekly*). "Funny, disturbing, daring . . . dreamlike and sometimes

nightmarish." —The *New York Times* Book Review "Magnificent." —The *Believer* "[A] writer who has been compared to Vladimir Nabokov, Don DeLillo, and Thomas Pynchon." —*Bookmarks Magazine* "Erickson is as unique and vital and pure a voice as American fiction has produced." —Jonathan Lethem *Modernism: Evolution of an Idea* Univ. Press of Mississippi "An engrossing and impossibly wide-ranging project . . . In *The Free World*, every seat is a good one." —Carlos Lozada, *The Washington Post* "The *Free World* sparkles. Fully original, beautifully written . . . One hopes Menand has a sequel in mind. The bar is set very high." —David Oshinsky, *The New York Times* Book Review | Editors' Choice One of *The New York Times's* 100 best books of 2021 | One of *The Washington Post's* 50 best nonfiction books of 2021 | A *Mother Jones* best book of 2021 In his follow-up to the Pulitzer Prize-winning *The Metaphysical Club*, Louis Menand offers a new intellectual and cultural history of the postwar years The Cold War was not just a contest of power. It was also about ideas, in the broadest sense—economic and political, artistic and personal. In *The Free World*, the acclaimed Pulitzer Prize-winning scholar and critic Louis Menand tells the story of American culture in the pivotal years from the end of World War II to Vietnam and shows how changing economic, technological, and social forces put their mark on creations of the mind. How did elitism and an anti-totalitarian skepticism of passion and ideology give way to a new sensibility defined by freewheeling experimentation and loving the Beatles? How was the ideal of "freedom" applied to causes that ranged from anti-communism and civil rights to radical acts of self-creation via art and even crime? With the wit and insight familiar to readers of *The Metaphysical Club* and his *New Yorker* essays, Menand takes us inside Hannah Arendt's Manhattan, the Paris of Jean-Paul Sartre and Simone de Beauvoir, Merce Cunningham and John Cage's residencies at North Carolina's Black Mountain College, and the Memphis studio where Sam Phillips and Elvis Presley created a new music for the American teenager. He examines the post war vogue for French existentialism, structuralism and post-structuralism, the rise of abstract expressionism and pop art, Allen Ginsberg's friendship with Lionel Trilling, James Baldwin's transformation into a Civil Right spokesman, Susan Sontag's challenges to the New York Intellectuals, the defeat of obscenity laws, and the rise of the New Hollywood. Stressing the rich flow of

ideas across the Atlantic, he also shows how Europeans played a vital role in promoting and influencing American art and entertainment. By the end of the Vietnam era, the American government had lost the moral prestige it enjoyed at the end of the Second World War, but America's once-despised culture had become respected and adored. With unprecedented verve and range, this book explains how that happened.

Uncommon U of Minnesota Press

Encompassing a broad definition of the topic, this Companion provides a survey of the literary magazine from its earliest days to the contemporary moment. It offers a comprehensive theorization of the literary magazine in the wake of developments in periodical studies in the last decade, bringing together a wide variety of approaches and concerns. With its distinctive chronological and geographical scope, this volume sheds new light on the possibilities and difficulties of the concept of the literary magazine, balancing a comprehensive overview of key themes and examples with greater attention to new approaches to magazine research. Divided into three main sections, this book offers: • Theory—it investigates definitions and limits of what a literary magazine is and what it does. • History and regionalism—a very broad historical and geographic sweep draws new connections and offers expanded definitions. • Case studies—these range from key modernist little magazines and the popular middlebrow to pulp fiction, comics, and digital ventures, widening the ambit of the literary magazine. The *Routledge Companion to the British and North American Literary Magazine* offers new and unforeseen cross-connections across the long history of literary periodicals, highlighting the ways in which it allows us to trace such ideas as the "literary" as well as notions of what magazines do in a culture.

Pop Modernism Routledge

Nominated, 2024 Edgar Allan Poe Award in the category of best critical/biographical, *Mystery Writers of America* Shortlisted, 2024 *Agatha Awards* - Best Mystery Nonfiction, *Malice Domestic* Posthumous Winner - 2023 *IFCA Book Prize*, *International Crime Fiction Association* Narrative innovation is typically seen as the domain of the avant-garde. However, techniques such as nonlinear timelines, multiple points of view, and unreliable narration have long been part of American popular culture. How did forms and styles once regarded as "difficult" become familiar

to audiences? In *Perplexing Plots*, David Bordwell reveals how crime fiction, plays, and films made unconventional narrative mainstream. He shows that since the nineteenth century, detective stories and suspense thrillers have allowed ambitious storytellers to experiment with narrative. Tales of crime and mystery became a training ground where audiences learned to

appreciate artifice. These genres demand a sophisticated awareness of storytelling conventions: they play games with narrative form and toy with audience expectations. Bordwell examines how writers and directors have pushed, pulled, and collaborated with their audiences to change popular storytelling. He explores the plot engineering of figures such as Raymond Chandler, Agatha Christie, Dashiell Hammett, Patricia Highsmith,

Alfred Hitchcock, Dorothy Sayers, and Quentin Tarantino, and traces how mainstream storytellers and modernist experimenters influenced one another's work. A sweeping, kaleidoscopic account written in a lively, conversational style, *Perplexing Plots* offers an ambitious new understanding of how movies, literature, theater, and popular culture have evolved over the past century.

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