
Re Covering Modernism Pulp Paperbacks And The Prejudice Of Form Author David M Earle Published On June 2009

Re-covering Modernism

The demon of Cawnpore

Disposable Passions

Modernism Edited

The Routledge Handbook of Magazine Research

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Re-covering Modernism Routledge
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.

The demon of Cawnpore Jovian Press Drawing on a wide range of materials, including experimental movies, pop songs, photographs, and well-known poems and paintings, *Pop Modernism* shows that experimental art in the early twentieth century was centrally concerned with the reinvention of everyday life. In a series of clearly written, provocative, and groundbreaking essays, Juan A. Suárez demonstrates how modernist writers and

artists reworked pop images and sounds, old-fashioned and factory-made objects, city spaces, and the languages and styles of queers and ethnic “others.” *Pop Modernism* examines the popular roots of modernism in the United States. Along the way, Suárez reinterprets many of modernism’s major figures and argues for the centrality of relatively marginal ones, such as Vachel Lindsay, Charles Henri Ford, Helen Levitt, and James Agee. Chapter discussions include Paul Strand and Charles Sheeler’s film *Manhatta* (1921), exploring its debt to modernist film criticism and discourses on the popular; the work of surrealist Joseph Cornell as an exploration of “object automatism” (the latencies and histories buried in objects and mass cultural artifacts); and how the interest

in the culture industry was gradually replaced, from the late 1930s onward, with a fascination with folk and amateur art. Pop Modernism reconnects the modernist reinvention of everyday life and contemporary artistic practice. What is at stake is not just an antiquarian impulse to rescue forgotten past moments and works, but a desire to establish an archeology of our present art, culture, and activism.

Disposable Passions Columbia University Press

We often think of Mrs Dalloway or A Portrait of the Artist as a Young Man as difficult books, originally published in small print runs for a handful of readers. But from the mid-1920s, these texts and others were available in cheap format across Europe. Uniform series of reprints

such as the Travellers' Library, the Phoenix Library, Tauchnitz and Albatross sold modernism to a wide audience - thus transforming a little-read "highbrow" movement into a popular phenomenon. The expansion of the readership for modernism was not only vertical (from "high" to "low") but also spatial - since publisher's series were distributed within and outside metropolitan centres in Britain, continental Europe and elsewhere. Many non-English native speakers discovered texts by Joyce, Woolf and others in the original language - a fact that has rarely been mentioned in histories of modernism. Drawing on extensive work in neglected archives, Cheap Modernism will be of interest to all those who want to know how the new

literature became a global commercial hit.

Modernism Edited Routledge

The long-awaited magnum opus from Haruki Murakami, in which this revered and bestselling author gives us his hypnotically addictive, mind-bending ode to George Orwell's 1984. The year is 1984. Aomame is riding in a taxi on the expressway, in a hurry to carry out an assignment. Her work is not the kind that can be discussed in public. When they get tied up in traffic, the taxi driver suggests a bizarre 'proposal' to her. Having no other choice she agrees, but as a result of her actions she starts to feel as though she is gradually becoming detached from the real world. She has been on a top secret mission, and her next job leads her to encounter the

superhuman founder of a religious cult. Meanwhile, Tengo is leading a nondescript life but wishes to become a writer. He inadvertently becomes involved in a strange disturbance that develops over a literary prize. While Aomame and Tengo impact on each other in various ways, at times by accident and at times intentionally, they come closer and closer to meeting. Eventually the two of them notice that they are indispensable to each other. Is it possible for them to ever meet in the real world?

The Routledge Handbook of Magazine Research Rowman & Littlefield

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.

1Q84 Penguin

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.

Facing the Abyss John Hunt Publishing
As editor of the "Dial," Moore wielded considerable cultural authority in the world of arts and letters, yet cultural histories of modernist magazines have

largely overlooked her editorial influence. This book makes visible Moore's contribution to the production of modernism even as it complicates the concept of editorial agency. It explores the public face of the modernist editor, the image of highbrow distinction circulated by the "Dial" and embodied by the figure of "Miss Moore." It also examines Moore's editorial practice as a form of modernist "contractility" drawing on her own poetics to understand more fully the motives underpinning her revisions. It returns to the well-known case of Moore's radical cuts to Hart Crane's poem "The Wine Menagerie" as well as instances of collaborative struggle with William Carlos Williams, Gertrude Stein, Paul Rosenfeld, and D.H. Lawrence. In doing so, the book

conceptualizes editorial labor as a form of creative and critical social practice *The Pool Group and the Quest for Anthropological Universality Re-Covering Modernism*

A richly illustrated cultural history of the midcentury pulp paperback "There is real hope for a culture that makes it as easy to buy a book as it does a pack of cigarettes."—a civic leader quoted in a New American Library ad (1951) *American Pulp* tells the story of the midcentury golden age of pulp paperbacks and how they brought modernism to Main Street, democratized literature and ideas, spurred social mobility, and helped readers fashion new identities. Drawing on extensive original research, Paula Rabinowitz unearths the far-reaching political,

social, and aesthetic impact of the pulps between the late 1930s and early 1960s. Published in vast numbers of titles, available everywhere, and sometimes selling in the millions, pulps were throwaway objects accessible to anyone with a quarter. Conventionally associated with romance, crime, and science fiction, the pulps in fact came in every genre and subject. American Pulp tells how these books ingeniously repackaged highbrow fiction and nonfiction for a mass audience, drawing in readers of every kind with promises of entertainment, enlightenment, and titillation. Focusing on important episodes in pulp history, Rabinowitz looks at the wide-ranging effects of free paperbacks distributed to World War II servicemen and women; how pulps

prompted important censorship and First Amendment cases; how some gay women read pulp lesbian novels as how-to-dress manuals; the unlikely appearance in pulp science fiction of early representations of the Holocaust; how writers and artists appropriated pulp as a literary and visual style; and much more. Examining their often-lurid packaging as well as their content, American Pulp is richly illustrated with reproductions of dozens of pulp paperback covers, many in color. A fascinating cultural history, American Pulp will change the way we look at these ephemeral yet enduringly intriguing books.

Cheap Modernism Columbia University Press

"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.

Pretend We're Dead Edinburgh
University Press

A brilliant satire of mass culture and the numbing effects of technology, *White Noise* tells the story of Jack Gladney, a teacher of Hitler studies at a liberal arts college in Middle America. Jack and his fourth wife, Babette, bound by their love, fear of death, and four ultramodern offspring, navigate the rocky passages of family life to the background babble of brand-name consumerism. Then a lethal

black chemical cloud, unleashed by an industrial accident, floats over their lives, an "airborne toxic event" that is a more urgent and visible version of the white noise engulfing the Gladneys—the radio transmissions, sirens, microwaves, and TV murmurings that constitute the music of American magic and dread.

American Pulp Routledge
Scholarly engagement with the magazine form has, in the last two decades, produced a substantial amount of valuable research. Authored by leading academic authorities in the study of magazines, the chapters in *The Routledge Handbook of Magazine Research* not only create an architecture to organize and archive the developing field of magazine research, but also suggest new avenues of future

investigation. Each of 33 chapters surveys the last 20 years of scholarship in its subject area, identifying the major research themes, theoretical developments and interpretive breakthroughs. Exploration of the digital challenges and opportunities which currently face the magazine world are woven throughout, offering readers a deeper understanding of the magazine form, as well as of the sociocultural realities it both mirrors and influences. The book includes six sections: - Methodologies and structures presents theories and models for magazine research in an evolving, global context. - Magazine publishing: the people and the work introduces the roles and practices of those involved in the editorial and business sides of magazine publishing. -

Magazines as textual communication surveys the field of contemporary magazines across a range of theoretical perspectives, subjects, genre and format questions. -Magazines as visual communication explores cover design, photography, illustrations and interactivity. -Pedagogical and curricular perspectives offers insights on undergraduate and graduate teaching topics in magazine research. -The future of the magazine form speculates on the changing nature of magazine research via its environmental effects, audience, and transforming platforms.

American Pulp Bloomsbury Publishing USA

A richly illustrated cultural history of the midcentury pulp paperback "There is real hope for a culture that makes it as

easy to buy a book as it does a pack of cigarettes."—a civic leader quoted in a New American Library ad (1951) American Pulp tells the story of the midcentury golden age of pulp paperbacks and how they brought modernism to Main Street, democratized literature and ideas, spurred social mobility, and helped readers fashion new identities. Drawing on extensive original research, Paula Rabinowitz unearths the far-reaching political, social, and aesthetic impact of the pulps between the late 1930s and early 1960s. Published in vast numbers of titles, available everywhere, and sometimes selling in the millions, pulps were throwaway objects accessible to anyone with a quarter. Conventionally associated with romance, crime, and

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much more. Examining their often-lurid packaging as well as their content, American Pulp is richly illustrated with reproductions of dozens of pulp paperback covers, many in color. A fascinating cultural history, American Pulp will change the way we look at these ephemeral yet enduringly intriguing books.

On Company Time Graphic Arts Books A collection of essays exploring black female self-representations across all media includes such authors as Toni Morrison, Alice Walker, and Lucille Clifton.

The Free World Simon and Schuster During the 1950s, Hemingway was in two plane crashes, won a Nobel Prize, published a best-selling novel, and had five movies released based on his work.

He had always been a public figure, but during these years his fame rose to that of celebrity. Splashed on the pages of men's magazines were articles titled "Hemingway, Rogue Male," "Hemingway: America's No 1 He-Man," "Hemingway: War, Women, Wine, and Words," and "Hemingway: King of the Vulgar Words and Seduction." These articles appeared not in the mainstream men's magazines like Esquire, Field & Stream, and Playboy, but in the pulp men's adventure magazines of Vagabond, Rogue, Modern Man, Male, Bachelor, Sir Knight!, and Gent. Kitschy, extreme, and often misogynistic, these magazines capture the hyper-masculinity of the postwar decade. And Hemingway was portrayed as a role model in all of them. Using these overlooked and sensational

magazines, David M. Earle explores the popular image of Ernest Hemingway in order to consider the dynamics of both literary celebrity and midcentury masculinity. Profusely illustrated with magazine covers, article blurbs, and advertisements in full color, *All Man!* considers the role that visuality played in the construction of Hemingway's reputation, as well as conveys a lurid and largely overlooked genre of popular publishing. More than just a contribution to Hemingway studies, *All Man!* is an important addition to scholarship in the modernist era in American literature, gender studies, popular culture, and the history of publishing.

The Oxford Critical and Cultural History of Modernist Magazines Princeton University Press

From early twentieth-century stag films to 1960s sexploitation pictures to the boom in 1970s “porno chic,” adult cinema's vintage forms are now being reappraised by a new generation of historians, fans, preservationists, and home video entrepreneurs—all of whom depend on and help shape the archive of film history. But what is the present-day allure of these artifacts that have since become eroticized more for their “pastness” than the explicit acts they show? And what are the political implications of recovering these rare but still-visceral films from a less “enlightened,” pre-feminist past? Drawing on media industry analysis, archival theory, and interviews with adult video personnel, David Church argues that vintage pornography retains

its retrospective fascination precisely because these culturally denigrated texts have been so poorly preserved on political and aesthetic grounds. Through these films' ongoing moves from cultural emergence to concealment to rediscovery, the archive itself performs a “striptease,” permitting tangible contact with these corporeally stimulating forms at a moment when the overall physicality of media objects is undergoing rapid transformation. *Disposable Passions* explores the historiographic lessons that vintage pornography can teach us about which materials our society chooses to keep, and how a long-neglected genre is primed for serious rediscovery as more than mere autoerotic fodder.

New Directions in Popular Fiction

Springer

Re-Covering Modernism Routledge

Junglist Oxford University Press

William Faulkner has enjoyed a secure reputation as American modernism's foremost fiction writer, and as a landmark figure in international literary modernism, for well over half a century. Less secure, however, has been any scholarly consensus about what those modernist credentials actually entail. Over recent decades, there have been lively debates in modernist studies over the who, what, where, when, and how of the surprisingly elusive phenomena of modernism and modernity. This book broadens and deepens an understanding of Faulkner's oeuvre by following some of the guiding questions and insights of new modernism studies scholarship into

understudied aspects of Faulkner's literary modernism and his cultural modernity. William Faulkner and the Faces of Modernity explores Faulkner's rural Mississippians as modernizing subjects in their own right rather than mere objects of modernization; traces the new speed gradients, media formations, and intensifications of sensory and affective experience that the twentieth century brought to the cities and countryside of the US South; maps the fault lines in whiteness as a racial modernity under construction and contestation during the Jim Crow period; resituates Faulkner's fictional Yoknapatawpha County within the transnational counter-modernities of the Black Atlantic; and follows the author's imaginative engagement with modern

biopolitics through his late work *A Fable*, a novel Faulkner hoped to make his 'magnum o.' By returning to the utterly uncontroversial fact of Faulkner's modernism with a critical sensibility sharpened by new modernism studies, *William Faulkner and the Faces of Modernity* aims to spark further reappraisal of a distinguished and quite dazzling body of fiction. Perhaps even make it new.

Cane Oxford University Press
From World Fantasy Lifetime Achievement Award winner Michael Moorcock comes the first book in his famous Elric of Melniboné series, brought to vivid new life with stunning illustrations. In one of the most well-known and well-loved fantasy epics of the 20th century, Elric is the brooding,

albino emperor of the dying Kingdom of Melnibone. With Melnibone's years of grandeur and decadence long since passed, Elric's amoral cousin Yrkoon sets his eyes on the throne. Elric, realizing he is his country's best hope, must face his nefarious cousin in an epic battle for the right to rule. Elric of Melnibone is the first in Michael Moorcock's incredible series, which created fantasy archetypes that have echoed through the genre for generations. The beautiful, vivid illustrations bring new life to the story and are sure to captivate fans, new and old.

Pop Modernism Rutgers University Press
In addition to its more well known literary and artistic origins, the French surrealist movement drew inspiration from currents of psychological anxiety

and rebellion running through a shadowy side of mass culture, specifically in fantastic popular fiction and sensationalistic journalism. The provocative nature of this insolent mass culture resonated with the intellectual and political preoccupations of the surrealists, as Robin Walz demonstrates in this fascinating study. *Pulp Surrealism* weaves an interpretative history of the intersection between mass print culture and surrealism, re-evaluating both our understanding of mass culture in early twentieth-century Paris and the revolutionary aims of the surrealist movement. *Pulp Surrealism* presents four case studies, each exploring the out-of-the-way and impertinent elements which inspired the surrealists. Walz discusses Louis Aragon's *Le paysan de*

Paris, one of the great surrealist novels of Paris. He goes on to consider the popular series of *Fantômes* crime novels; the Parisian press coverage of the arrest, trial, and execution of mass-murderer Landru; and the surrealist inquiry "Is Suicide a Solution?", which Walz juxtaposes with reprints of actual suicide faits divers (sensationalist newspaper blurbs). Although surrealist interest in sensationalist popular culture eventually waned, this exploration of mass print culture as one of the cultural milieux from which surrealism emerged ultimately calls into question assumptions about the avant-garde origins of modernism itself.

Recovering the Black Female Body Duke University Press

A series of vignettes exploring African

American life as it relates to social, political and family dynamics. For many, *Cane* is considered a literary masterpiece from visionary writer, Jean Toomer. He presents a diverse collection of tales with distinct and vibrant characters who populate a world that's all too familiar. HEADLINE: Jean Toomer delivers a vivid depiction of America in the early twentieth century that centers the Black experience, consisting of family, religion, romance and race. It's a detailed work of fiction that's closely rooted in reality. A collection of disparate stories illustrating the challenges and motivations of Black people in the United States. The author uses poetry and imagery to create a world that's recognizable but also unique. In

"Seventh Street," the narrative follows the happenings of a historic neighborhood with links to World War I and Prohibition. There's also "Blood Burning Moon," which highlights a volatile love triangle that leads to tragic results. It's an insightful read that introduces outsiders to a different point of view. Jean Toomer's *Cane* is highly revered for its unique structure and compelling storytelling. It presents a brilliant contrast of rural and urban living, while acknowledging the racial disparities of both. This modern classic was crucial in establishing and cementing Toomer's literary legacy. With an eye-catching new cover, and professionally typeset manuscript, this edition of *Cane* is both modern and readable.

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