

## Pop Culture The Culture Of Everyday Life

It is hard to discuss the current film industry without acknowledging the impact of comic book adaptations, especially considering the blockbuster success of recent superhero movies. Yet transmedial adaptations are part of an evolution that can be traced to the turn of the last century, when comic strips such as “Little Nemo in Slumberland” and “Felix the Cat” were animated for the silver screen. Representing diverse academic fields, including technoculture, film studies, theater, feminist studies, popular culture, and queer studies, Comics and Pop Culture presents more than a dozen perspectives on this rich history and the effects of such adaptations. Examining current debates and the questions raised by comics adaptations, including those around authorship, style, and textual fidelity, the contributors consider the topic from an array of approaches that take into account representations of sexuality, gender, and race as well as concepts of world-building and cultural appropriation in comics from Modesty Blaise to Black Panther. The result is a fascinating re-imagining of the texts that continue to push the boundaries of panel, frame, and popular culture.

A concise history of smoking in British popular culture from the early nineteenth century to the present day.. Provides the historical backdrop to the current debates about the politics of tobacco and health, demonstrating that both pro- and anti-smokers have consistently failed to understand the position of smoking within popular culture.. Important themes explored include: the importance of consumption to constructions of masculinity and femininity, the role of the state in the official regulation of the 'minor vices', the morality of consumption and the position of scientific knowledge within popular culture.. Traces the production, promotion and

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consumption of tobacco as well as outlining the arguments that have variously opposed this ever-controversial drug.. Genuinely interdisciplinary, combining elements of social, cultural and economic history whilst contributing to debates in sociology and cultural studies, the anthropology of material culture, design history, medical history and public health policy. This book traces changing popular images and policies around ageing to reconsider realities of the Third Age.

Periods in Pop Culture: Menstruation in Film and Television, by Lauren Rosewarne, investigates the portrayals of menstruation in film and television, spotlighting a paradox of a common bodily occurrence still causing controversy, fear, and offense. This is the first book to focus exclusively on media representations of menstruation and to undertake a comprehensive analysis of its depictions.

The newest generation of leaders was raised on a steady diet of popular culture artifacts mediated through technology, such as film, television and online gaming. As technology expands access to cultural production, popular culture continues to play an important role as an egalitarian vehicle for promoting ideological dissent and social change. The chapters in this book examine works and creators of popular culture – from literature to film and music to digital culture – in order to address the ways in which popular culture shapes and is shaped by leaders around the globe as they strive to change their social systems for the better.

Japanese popular culture has developed in many unexpected and fascinating ways. From contemporary pop culture's beginnings in the shadow of the Second World War and the earlier China campaign, Japan's sense of identity has been contested, challenged, reconsidered, restructured, and revived through multiple popular media. Pop culture, though, has always

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occupied a singular place in Japan's expression of selfhood and otherness, providing vicarious experiences of life within Japan. Today, Japanese popular culture's global influence is felt most keenly in movie culture, animation, television, the Internet, social media, music, fashion, and comics (manga), to name but a few fields and technologies. Indeed, visual culture, specifically television and movies, with a strong emphasis on animation (anime) and manga, led the first wave of Japanese pop-culture exports in the second half of the twentieth century. Since then, academic interest in these exports, both at home in Japan, and overseas, has developed rapidly. The second wave of Japanese popular culture followed the digitization of much of the global media: rapid communications, global connectedness, and the development of new media have provided platforms on which Japanese pop culture has been presented and critiqued, engaged, and transformed. More complex, more hybrid, and more sophisticated, the relationships between Japan and the rest of the world are often given voice through new readings and interpretations of the interconnected popular cultural world. The assembled articles in Volume I of this new Routledge collection of major works provide a comprehensive overview of the postwar history of Japanese popular culture. Topics include the emergence of popular culture as an academic field in Japan; the genesis of manga and anime; analyses of various cultural artefacts and phenomena, such as censorship and popular culture during the postwar occupation; the 1970s origin of kawaii culture; and street fashion in the 1980s. Volumes II and III, meanwhile, focus on the twenty-first century. Over the last decade especially, the transnational presence of Japanese popular culture has accelerated, and with it scholarship on Japanese popular culture has grown in depth and diversity. The themes explored in these volumes include the role of digital technology in popular culture; esoteric

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cultural artefacts and activities, such as loli fashion, maid cafés, otaku culture, and traditional music reinvented as pop, as well as more conventionally popular products such as anime, TV drama, and shojo manga. Collectively, the volume demonstrates the complex and heterogeneous nature of the Japanese pop-culture landscape in the twenty-first century. The final volume in the collection addresses broader issues associated with Japanese popular culture and globalization. As Japan sought to boost its international 'soft power' via a 'Cool Japan' strategy, the academy began to pay serious attention to the political-economic implications of Japan's pop-culture exports. The soft-power rhetoric has become a significant marker of popular culture in Asia in particular, and Japan's influence regionally has been explored from a number of angles. Along with seminal pieces from Nye, Huat, and Iwabuchi, authors in the first section of Volume IV examine the rise of Japan's pop-culture industry, and investigate the socio-economic and political-economic implications of topics such as 'the Japan Brand', 'Cool Japan', and 'Cute Japan'. In the second section, case studies of soft power are brought to the fore, and analyses of the implications for people and culture are developed. Collectively, the materials gathered in this volume demonstrate the highly mobile and complex nature of the globalization of Japanese popular culture.

The essays in this book examine various forms of popular culture and the ways in which they represent, shape, and are constrained by notions about and issues within higher education. From an exploration of rap music to an analysis of how the academy presents and markets itself on the World Wide Web, the essays focus attention on higher education issues that are bound up in the workings and effects of popular culture.

YouTube celebrities. Binge-watching television. Professional athlete scandals. These are the

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phenomena that make up our popular culture and permeate our society. In this accessibly written introduction to the sociology of popular culture, Dustin Kidd provides the tools to think critically about the cultural soup served daily by film, television, music, print media, the internet, and sport. Utilizing each chapter to present updated and timely examples, Kidd highlights the tension between inclusion and individuality that lies beneath mass media and commercial culture, using this tension as a point of entry to an otherwise expansive topic. He systematically considers several dimensions of identity—race, class, gender, sexuality, disability—to provide a broad overview of the field that encompasses classical and contemporary theory, original data, topical examples, and a strong pedagogical focus on methods. The second edition of *Pop Culture Freaks* still encourages students to develop further research questions and projects from the material, but now also gives students a better understanding of the multi-disciplinary theories upon which they should draw to do their own research. Both quantitative and qualitative analyses are brought to bear in Kidd's examination of the labor force for cultural production, the representations of identity in cultural objects, and the surprising differences in how various audiences consume and use mass culture in their everyday lives.

**A FRESH, FUNNY, UP-CLOSE LOOK AT HOW SOUTH KOREA REMADE ITSELF AS THE WORLD'S POP CULTURE POWERHOUSE OF THE TWENTY-FIRST CENTURY** By now, everyone in the world knows the song "Gangnam Style" and Psy, an instantly recognizable star. But the song's international popularity is no passing fad. "Gangnam Style" is only one tool in South Korea's extraordinarily elaborate and effective strategy to become a major world superpower by first becoming the world's number one pop culture exporter. As a child, Eunyoung Hong moved from America to the Gangnam neighbourhood in Seoul. She was a witness to the

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most accelerated part of South Korea's economic development, during which time it leapfrogged from third-world military dictatorship to first-world liberal democracy on the cutting edge of global technology. Euny Hong recounts how South Korea vaulted itself into the twenty-first century, becoming a global leader in business, technology, education, and pop culture. Featuring lively, in-depth reporting and numerous interviews with Koreans working in all areas of government and society, *The Birth of Korean Cool* reveals how a really uncool country became cool, and how a nation that once banned miniskirts, long hair on men, and rock 'n' roll could come to mass produce boy bands, soap operas, and the world's most important smart phone.

In this title, the authors focus primarily on methods of researching children's popular culture as well as offering analyses of such phenomena as children's websites and the internet, and popular toys like Barbie.

A celebration of American popular culture features thousands of entries listing each item's history, trivia, where to find more information on it, and more

In *Subculture to Clubcultures* Steve Redhead responds to the separation of "youth" and "pop" in the 1980s and the fragmentation of the audience for popular music in the 1990s, arguing for a redefinition of the conceptual apparatus needed to explain the most recent developments in popular music culture -from the rise of "Clubcultures" to the future of the popular music scene. Coverage includes: the dance pop culture of the 1980s and 1990s; global youth culture as it was dynamized in this period by Garage, House, Electro, Techno and other contemporary dance music forms; the consequences of this for the continued importance of various forms of rock and pop music and a range of theoretical approaches to the economic and cultural

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condition of the postmodern.

How can Japanese popular culture gain numerous fans in China, despite pervasive anti-Japanese sentiment? How is it that there's such a strong anti-Korean sentiment in Chinese online fan communities when the official Sino-Korean relationship is quite stable before 2016? Avid fans in China are raising hundreds of thousands of dollars in funding to make gifts to their idols in foreign countries. Tabloid reports on Japanese and Korean celebrities have been known to trigger nationalist protests in China. So, what is the relationship between Chinese fandom of Japanese and Korean popular culture and nationalist sentiment among Chinese youth? Chen discusses how Chinese fans of Japanese and Korean popular culture have formed their own nationalistic discourse since the 1990s. She argues that, as nationalism is constructed from various entangled ideologies, narratives, myths and collective memories, popular culture simply becomes another resource for the construction of nationalism. Fans thus actively select, interpret and reproduce the content of cultural products to suit their own ends. Unlike existing works, which focus on the content of transnational cultural flows in East Asia, this book focuses on the reception and interpretation of the Chinese audience.

Research on popular culture is a dynamic, fast-growing domain. In scholarly terms, it cuts across many areas, including communication studies, sociology, history, American studies, anthropology, literature, journalism, folklore, economics, and media and cultural studies. The Routledge Companion to Global Popular Culture provides an authoritative, up-to-date, intellectually broad, internationally-aware, and conceptually agile guide to the most important aspects of popular culture scholarship. Specifically, this Companion includes: interdisciplinary models and approaches for analyzing popular culture; wide-ranging case studies; discussions

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of economic and policy underpinnings; analysis of textual manifestations of popular culture; examinations of political, social, and cultural dynamics; and discussions of emerging issues such as ecological sustainability and labor. Featuring scholarly voices from across six continents, *The Routledge Companion to Global Popular Culture* presents a nuanced and wide-ranging survey of popular culture research.

"To understand the history and spirit of America, one must know its wars, its laws, and its presidents. To really understand it, however, one must also know its cheeseburgers, its love songs, and its lawn ornaments. The long-awaited *Guide to the United States Popular Culture* provides a single-volume guide to the landscape of everyday life in the United States.

Scholars, students, and researchers will find in it a valuable tool with which to fill in the gaps left by traditional history. All American readers will find in it, one entry at a time, the story of their lives."--Robert Thompson, President, Popular Culture Association. "At long last popular culture may indeed be given its due within the humanities with the publication of *The Guide to United States Popular Culture*. With its nearly 1600 entries, it promises to be the most comprehensive single-volume source of information about popular culture. The range of subjects and diversity of opinions represented will make this an almost indispensable resource for humanities and popular culture scholars and enthusiasts alike."--Timothy E. Scheurer, President, American Culture Association "The popular culture of the United States is as free-wheeling and complex as the society it animates. To understand it, one needs assistance. Now that explanatory road map is provided in this *Guide* which charts the movements and people involved and provides a light at the end of the rainbow of dreams and expectations."--Marshall W. Fishwick, Past President, Popular Culture Association

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States Popular Culture: 1,010 pages 1,600 entries 500 contributors Alphabetic entries Entries range from general topics (golf, film) to specific individuals, items, and events Articles are supplemented by bibliographies and cross references Comprehensive index

This three-volume collection of original essays examines cult pop culture, the often-seedy underbelly of American popular culture. \* 60 essays examine cult topics based on linked subject matter \* Organization by subject enables readers to quickly find what interests them most \* A "Further Reading" section, including websites, films, and multimedia sources, helps readers to delve into cult pop culture topics in greater depth

Looks at popular culture in China, including television, motion pictures, mass media, sports, literature, and lifestyles.

The twin motifs of victim and child have been prominent in 1990s politics and popular culture. This book traces the history of these motifs back to their origins in the countercultures of the 1950s and 60s, and examines their significance today.

First Published in 1981. Routledge is an imprint of Taylor & Francis, an informa company. Breaking new ground by considering productions of popular culture from above, rather than from below, this book draws on theorists of cultural studies, such as Pierre Bourdieu, Roger Chartier and John Fiske to synthesize work from disparate fields and present new readings of well-known literary works. Using the literature of Shakespeare, Spenser and Jonson, Mary Ellen Lamb investigates the social narratives of several social groups – an urban, middling group; an elite at the court of James; and an aristocratic faction from the countryside. She states that under the pressure of increasing economic stratification, these social fractions created cultural identities to distinguish themselves from each other – particularly from lower

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status groups. Focusing on Shakespeare's *A Midsummer Night's Dream* and *Merry Wives of Windsor*, Spenser's *Faerie Queene*, and Jonson's *Masque of Oberon*, she explores the ways in which early modern literature formed a particularly productive site of contest for deep social changes, and how these changes in turn, played a large role in shaping some of the most well-known works of the period.

The most recognizable fictional spy and one of the longest running film franchises, James Bond has inspired a host of other pop culture contributions, including *Doctor Who* (the Jon Pertwee era), the animated television comedy series *Archer*, Matt Kindt's comic book series *Mind MGMT*, Japan's *Nakano Spy School Films*, the 1960s Italian Eurospy genre, and the recent *007 Legends* video game. This collection of new essays analyzes Bond's phenomenal literary and filmic influence over the past 50-plus years. The 14 essays are categorized into five parts: film, television, literature, lifestyle (emphasis on fashion and home decor), and the Bond persona reinterpreted.

Authored by scholars from a variety of disciplines, including English, Theology, Philosophy, Communications, Sociology, Humanities and Peace Studies, this edited volume provides detailed descriptions of the many ways popular culture can be used to teach peace. Chapters discuss documentary and feature film, music, television, literature and more, providing both educators and the general public with a timely and useful tool. From popular dystopian novels like *The Hunger Games* to feature films like *The Matrix* to modern rap and hip-hop music,

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contributors not only provide critical analysis of the violence in popular culture but also an assessment of how the same or alternate forms can be used by peace educators. Additionally, each chapter project synopsis and teaching ideas, as well as recommended resources.

Among the theories and ideas the book introduces are mass culture, the Frankfurt School and the culture industry, semiology and structuralism, Marxism, feminism, postmodernism and cultural populism.

This insightful book introduces the most important trends, people, events, and products of popular culture in Latin America and the Caribbean. • Explores controversial issues like censorship, gender, cultural imperialism, and globalization • Allows for cross-cultural comparisons between Latin America, the Caribbean, and the United States • Enables quick access to areas of interest through well-organized entries and helpful topic introductions • Features a discussion on the influence of modern technologies—the Internet, social media, and video games—in Latin American cultures • Provides substantial citations and references on each element of popular culture

Many female figures in recent fiction, film, and television embody the Artemis archetype, modeled on the Greco-Roman goddess of the hunt. These characters are often identified as heroines and recognized as powerful and progressive pop

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icons. Some fit the image of the tough, resourceful female in a science fiction or fantasy setting, while others are more relatable, inhabiting a possible future, a recent past, or a very real present. Examining both iconic and lesser-known works, this collection of new essays analyzes the independent and capable female figure as an ideal representation of women in popular culture.

"While usually associated with facets of commercial culture, pop culture can and must be analyzed as an important part of material, economic, and political culture. The author begins by defining popular culture, outlining criticisms, and examining the impact of globalization on pop culture. She then explores mass media and popular culture (soap operas, Egyptian melodramas, Afro-Cuban rap music, and virtual communities), artistic expression and popular culture (graffiti art and body art), and gatherings and popular culture (fast food in Japan, equality in sport, and wedding rituals)."--Jacket.

And 1970s, and the dark and violent creatures who embody the pre- and post-millennial crises of faith. Lavishly illustrated, the articles come to startling conclusions about what we have really been reading under the covers with flashlights for generations. Annotation ©2004 Book News, Inc., Portland, OR (booknews.com).

Latin American Popular Culture: An Introduction is a collection of articles that

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explores a wide range of compelling cultural subjects in the region, including carnival, romance, funerals, medicine, monuments and dance, among others. The introduction lays out the most important theoretical approaches to the culture of Latin America, and the chapters serve as illustrative case studies. Featuring the latest scholarship in cultural history most of the chapters have not previously been published Latin American Popular Culture is an important resource for courses in Latin American history, civilization, popular culture, and anthropology. Guide to advertising and pop culture posters in China from the early 1900s to the 1950s Since the 1990s there has been a dramatic increase in cultural flows and connections between the countries in the East Asian region. Nowhere is this more apparent than when looking at popular culture where uneven but multilateral exchanges of Japanese, Korean, Taiwanese, Hong Kong and Chinese products have led to the construction of an 'East Asian Popular Culture'. This is both influenced by, and in turn influences, the national cultures, and generates transnational co-production and reinvention. As East Asian popular culture becomes a global force, it is increasingly important for us to understand the characteristics of contemporary East Asian popular culture, and in particular its transnational nature. In this handbook, the contributors theorize East Asian experiences and reconsider Western theories on cultural globalization to provide a cutting-edge overview of this global phenomenon. The Routledge Handbook of East Asian Popular Culture will be of great interest to students and scholars of a wide range

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of disciplines, including: Cultural Studies, Media Studies, Communication Studies, Anthropology, Sociology and Asian Studies in general.

In this 4th edition of his successful *Cultural Theory and Popular Culture: An Introduction*, John Storey has extensively revised the text throughout. As before, the book presents a clear and critical survey of competing theories of and various approaches to popular culture. Retaining the accessible approach of previous editions, and using relevant and appropriate examples from the texts and practices of popular culture, this new edition remains a key introduction to the area. New to this edition bull; bull;Extensively revised, rewritten and updated bull;Improved and expanded content throughout including: New chapter on psychoanalysis New section on post-Marxism and the global postmodern bull;Closer explicit links to the new edition companion reader *Cultural Theory and Popular Culture: a reader* bull;More illustrative diagrams and images bull;Fully revised, improved and updated companion website providing practice and extension promote further understanding of the study of cultural theory and popular culture The new edition remains essential reading for undergraduate and postgraduate students of cultural studies, media studies, communication studies, the sociology of culture, popular culture and other related subjects. John Storey is Professor of Cultural Studies and Director of the Centre for Research in media and Cultural Studies at the University of Sunderland. He has published widely in cultural studies, including six books. The most recent book is called *Inventing Popular Culture*

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(Blackwell, 2003). His work has been translated into Chinese, German, Japanese, Korean, Polish, Spanish, Swedish, and Ukrainian. He is a Visiting Professor at the universities of Henan and Wuhan.

Seinfeld as a contemporary adaptation of Etherege's Restoration comedy of manners The Man of Mode? Friends as a reworking of Shakespeare's romantic comedy Much Ado About Nothing? Star Wars as an adaptation of Spenser's epic poem, The Faerie Queene? The popular culture that surrounds us in our daily lives bears a striking similarity to some of the great works of literature of the past. In television, movies, magazines, and advertisements we are exposed to many of the same stories as those critics who study the great books of Western literature, but we have simply been encouraged to look at those stories differently. In Trash Culture, Richard K. Simon examines the ways in which the great literature and cultural work of the past has been rewritten for today's consumer society, with supermarket tabloids such as The National Enquirer and celebrity gossip magazines like People serving as contemporary versions of the great dramatic tragedies of the past. Today's advertising repeats the tale of the Golden Age, but inverts the value system of a classic utopia; the shopping mall combines bits and pieces of the great garden styles of Western history, and now adds consumer goods; Playboy magazine revises Castiglione's Renaissance courtesy book, The Book of the Courtier; and Cosmopolitan magazine revises the women's coming-of-age novels of Jane Austen, Gustave Flaubert, and Edith Wharton. Trash Culture

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concludes that the great books are alive and well, but simply hidden from the critics. It argues for the linking of high and low for the study and appreciation of each form of literature, and the importance of teaching popular culture alongside books of the great tradition in order to understand the critical context in which the books appear.

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