

Hardboiled High Heeled

This timely collection brings feminist critique to bear on contemporary postfeminist mass media culture, analyzing phenomena ranging from action films featuring violent heroines to the “girling” of aging women in productions such as the movie *Something’s Gotta Give* and the British television series *10 Years Younger*. Broadly defined, “postfeminism” encompasses a set of assumptions that feminism has accomplished its goals and is now a thing of the past. It presumes that women are unsatisfied with their (taken for granted) legal and social equality and can find fulfillment only through practices of transformation and empowerment. Postfeminism is defined by class, age, and racial exclusions; it is youth-obsessed and white and middle-class by default. Anchored in consumption as a strategy and leisure as a site for the production of the self, postfeminist mass media assumes that the pleasures and lifestyles with which it is associated are somehow universally shared and, perhaps more significantly, universally accessible. Essays by feminist film, media, and literature scholars based in the United States and United Kingdom provide an array of perspectives on the social and political implications of postfeminism. Examining magazines, mainstream and independent cinema, popular music, and broadcast genres from primetime drama to reality television, contributors consider how postfeminism informs self-fashioning through makeovers and cosmetic surgery, the “metrosexual” male, the “black chick flick,” and more. Interrogating Postfeminism demonstrates not only the viability of, but also the necessity for, a powerful feminist critique of contemporary popular culture. Contributors. Sarah Banet-Weiser, Steven Cohan, Lisa Coulthard, Anna Feigenbaum, Suzanne Leonard, Angela McRobbie, Diane Negra, Sarah Projansky, Martin Roberts, Hannah E. Sanders, Kimberly Springer, Yvonne Tasker, Sadie Wearing

In Smart Chicks on Screen: Representing Women's Intellect in Film and Television, Laura Mattoon D'Amore brings together a collection of essays that examine the disparate portrayals of beauty and brains in film and television. This text will be of interest to scholars of film and television, communications, and women's studies, to name a few.

From Edgar Allan Poe to James Ellroy, crime writers have provided some of the most popular, controversial, acclaimed and disturbing works in American literature. *100 American Crime Writers* provides critical biographies of some of the greatest and most important crime writers in American history. Both an important scholarly work and an enjoyable read accessible to a wider audience, this addition in Palgrave's *Crime Files* series includes discussion of the lives of key crime writers, as well as analysis of the full breadth and scope of the genre - from John Dickson Carr's Golden Age detective stories to Raymond Chandler's hardboiled Philip Marlowe novels, Ed McBain's 87th Precinct police procedurals to Megan Abbott's modern day reimagining of the femme fatale. Drawing on some of the best and most recent scholarship in the field, all of the key writers

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and themes of the genre are discussed in this comprehensive study of one of the most fascinating and popular of literary genres.

Surveys the lives and works of some 90 contemporary women mystery writers, who are among the most popular authors read today.

The Historical Dictionary of Film Noir is a comprehensive guide that ranges from 1940 to present day neo-noir. It consists of a chronology, an introductory essay, a bibliography, a filmography, and over 400 cross-referenced dictionary entries on every aspect of film noir and neo-noir, including key films, personnel (actors, cinematographers, composers, directors, producers, set designers, and writers), themes, issues, influences, visual style, cycles of films (e.g. amnesiac noirs), the representation of the city and gender, other forms (comics/graphic novels, television, and videogames), and noir's presence in world cinema. It is an essential reference work for all those interested in this important cultural phenomenon.

Hardboiled & High Heeled
The Woman Detective in Popular Culture
Psychology Press

An examination of the culture that produced and supported pulp-fiction.

L.A. Private Eyes examines the tradition of the private eye as it evolves in films, books, and television shows set in Los Angeles from the 1930's through the present day. It takes a closer look at narratives—both on screen and on the printed page—in which detectives travel the streets of Los Angeles, uncovering corruption, moral ambiguity, and greed with the conviction of urban cowboys, while always ultimately finding truth and redemption. With a review of Los Angeles history, crime stories, and film noir, L.A. Private Eyes explores the metamorphosis of the solitary detective figure and the many facets of the genre itself, from noir to mystery, on the screen. While the conventions of the genre may have remained consistent and recognizable, the points where they evolve illuminate much about our changing gender and power roles. Watch a video of the author speaking about this topic: <https://goo.gl/Xr9RFD> And also: <https://www.dropbox.com/s/mkqw3mplruf7jje/Detective%20Talk%20Full.mp4?dl=0> (<https://www.dropbox.com/s/mkqw3mplruf7jje/Detective%20Talk%20Full.mp4?dl=0>)

By examining the feminist interventions of contemporary women writers working in this subgenre, Johnsen advances the existing critical discussion of women's crime fiction. The writers studied here bring research expertise to bear on their chosen historical settings, creating a powerful but widely accessible statement about women in history.

"With an eye toward the origins and development of the hard-boiled story, LeRoy Lad Panek comments both on the way it has changed over the past three decades and examines the work of ten significant contemporary hardboiled writers. Chapters show how the new writers have used the hard-boiled story and the hard-boiled hero to make powerful statements about reality in the last quarter of the twentieth century."--BOOK JACKET.

This book fills a gap in both literary and feminist scholarship by offering the first major

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study of femme fatales in hardboiled crime fiction. Maysaa Jaber shows that the criminal literary figures in the genre open up powerful spaces for imagining female agency in direct opposition to the constraining forces of patriarchy and misogyny. Examines the recent "War on Terror" and the increasing privatization of international policing through the lens of detective fiction and security and espionage narratives. Nils Bothmann applies antiessentialist genre theory to study the fusion of the action and the detection genre in the hybrid genre of detAction, focusing on the work of screenwriter and director Shane Black. After providing antiessentialist definitions of all three genres, the author undertakes close readings of Black's work in order to analyze depictions of race and gender as well as the role of intermediality and genre hybridity in detAction.?

In 1977, Marcia Muller invaded the all-male domain of detective literature and within a decade was established as the mother of the female hardboiled private eye. She is now the author of four detective series, including the critically acclaimed Sharon McCone series of more than two dozen novels. This collection critically assesses Marcia Muller's writing and reevaluates current critical views on women's detective fiction in general. In the first two of the book's three sections, essays explore Muller's engagement with modern and postmodern feminism, ethnicity, and the socially underprivileged. The third section focuses on one of Muller's major themes, the trauma of history. Drawing from the feminist, historicist, mythic, psychoanalytic, and cultural approaches found in all three sections, the conclusion offers a panoramic perspective on Muller's accomplishments.

Leonard Cassuto's cultural history of the hard-boiled crime genre recovers the fascinating link between tough guys and sensitive women

Through a wide-ranging series of essays and relevant readings, *A Companion to Twentieth-Century United States Fiction* presents an overview of American fiction published since the conclusion of the First World War. Features a wide-ranging series of essays by American, British, and European specialists in a variety of literary fields. Written in an approachable and accessible style. Covers both classic literary figures and contemporary novelists. Provides extensive suggestions for further reading at the end of each essay.

As millions of readers worldwide react to Dan Brown's *The Da Vinci Code*, so do many scholars. The novel has become a proxy debate for two compelling scholarly and social issues of our time: the feminist/post-feminist challenge to patriarchal authority; and the textual construction of meaning and value. Presenting the feminine as both dominant and sacred brings attention to every text which argues for dominance or divinity.

Traditional scholars are being challenged to defend their disciplines and practices, to reassert the authority of their knowledge base. Postmodern scholars are finding an opportunity to explain to the world at large how texts construct meaning and maintain power structures. These essays examine resistance to the sacred feminine in religious, cultural, and literary histories. Robert Davis explores the return of the goddess to academic and popular discussions. Deanna Thompson examines the apocryphal evidence brought into the debate by the novel. Rachel Wagner looks at the larger issue of postmodern textual authority, and how Brown's novel has brought Biblical interpretation to popular awareness. Arlette Poland reviews current feminist and academic thinking on textual versus spiritual authority regarding the feminine divine.

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Other essays identify the elusive and misunderstood sacred feminine in religion and literature; in church teachings and practices; in the variant Grail stories; in the mystery genre itself. Together, these essays place the reaction to these issues into broader social and contemporary contexts.

Women Willing to Fight is a collection of essays that explores the presence of the fighting woman in contemporary Hollywood cinema. Drawn from a variety of genres, the authors examine the changing role, image and position of this figure in film over recent decades. The increasing dominance of this character and her repositioning as a protagonist reinvigorates discussion concerning the dynamics of film narrative and spectacle. Each contribution takes as its focus a central character from the Hollywood blockbuster era, examining in detail the motivations and implications of the fighting female. In doing so the collection raises significant questions about the place of the fighting woman in contemporary media and the relationships she forges on and off-screen. With a strong appreciation of the mixed messages inherent in images of fighting women, Women Willing to Fight seeks to draw attention to the embodied forms - physical, intellectual and emotional - through which female fighters are represented. The anthology places particular emphasis on the emergence of the physically empowered woman, a character for whom the body has become a weapon and a target. While early cinematic representations allowed women to voice their fury and frustration, today's female fighters not only 'speak up' but 'muscle up'. Putting aside the supernatural powers of many action heroines, this volume focuses on the kinds of fighting skills, abilities and desires that are engendered in characterisations of mortal women. To this end the volume implicitly addresses complex and cross-cultural notions of 'extra-ordinary' power. By examining the embodied arsenal that these characters possess and develop - through training, conditioning, and life experience - it considers the representation of motivation and metamorphoses into 'the fighting woman': how a woman fights holds implicit meaning and inevitably urges us to consider why and what she is fighting for.

The crime film genre consists of detective films, gangster films, suspense thrillers, film noir, and caper films and is produced throughout the world. Crime film was there at the birth of cinema, and it has accompanied cinema over more than a century of history, passing from silent films to talkies, from black-and-white to color. The genre includes such classics as *The Maltese Falcon*, *The Godfather*, *Gaslight*, *The French Connection*, and *Serpico*, as well as more recent successes like *Seven*, *Drive*, and *L.A. Confidential*. *The Historical Dictionary of Crime Films* covers the history of this genre through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 300 cross-referenced entries on key films, directors, performers, and studios. This book is an excellent access point for students, researchers, and anyone wanting to know more about crime cinema.

There is a new category of authors blurring the line between fiction and nonfiction: women who work or have worked in criminal justice--lawyers, police officers and forensic investigators--who publish crime fiction with characters that resemble real-life counterparts. Drawing on their professional experience, these writers present compelling portrayals of inequality and dysfunction in criminal

justice systems from a feminist viewpoint. This book presents the first examination of the true-crime-infused fiction of authors like Dorothy Uhnak, Kathy Reichs and Linda Fairstein.

The crime fiction world of the late 1970s, with its increasingly diverse landscape, is a natural beginning for this collection of critical studies focusing on the intersections of class, culture and crime—each nuanced with shades of gender, ethnicity, race and politics. The ten new essays herein raise broad and complicated questions about the role of class and culture in transatlantic crime fiction beyond the Golden Age: How is “class” understood in detective fiction, other than as a socioeconomic marker? Can we distinguish between major British and American class concerns as they relate to crime? How politically informed is popular detective fiction in responding to economic crises in Scotland, Ireland, England and the United States? When issues of race and gender intersect with concerns of class and culture, does the crime writer privilege one or another factor? Do values and preoccupations of a primarily middle-class readership get reflected in popular detective fiction?

In this hyperkinetic and relentlessly inventive novel, Japan’s most popular (and controversial) fiction writer hurtles into the consciousness of the West. *Hard-Boiled Wonderland and the End of the World* draws readers into a narrative particle accelerator in which a split-brained data processor, a deranged scientist, his shockingly undemure granddaughter, Lauren Bacall, Bob Dylan, and various thugs, librarians, and subterranean monsters collide to dazzling effect. What emerges is simultaneously cooler than zero and unaffectedly affecting, a hilariously funny and deeply serious meditation on the nature and uses of the mind. From the Trade Paperback edition.

Sara Paretsky’s groundbreaking mystery series about Chicago private investigator V.I. Warshawski debuted in 1982 and is still going strong. She is a co-founder of Sisters in Crime (worldwide organization supporting women writers), a sought-after public speaker and the 2015 president of the Mystery Writers of America. This book is the first comprehensive reference work on Paretsky, providing an overview of the Warshawski novels and short stories, her other novels, a volume of collected essays, her anthologies and journalism. Special attention is paid to the character of Warshawski—the tough, street-smart detective who challenges stereotypical representations of women in crime fiction—and to the significance of the Chicago setting. A guide to the scholarly and critical debates is included, along with discussion of media adaptations and references to key websites.

What are the ingredients of a hard-boiled detective story? "Savagery, style, sophistication, sleuthing and sex," said Ellery Queen. Often a desperate blond, a jealous husband, and, of course, a tough-but-tender P.I. the likes of Sam Spade or Philip Marlowe. Perhaps Raymond Chandler summed it up best in his description of Dashiell Hammett's style: "Hammett gave murder back to the kind of people that commit it....He put these people down on paper as they were, and

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he made them talk and think in the language they customarily used for these purposes." *Hard-Boiled: An Anthology of American Crime Stories* is the largest and most comprehensive collection of its kind, with over half of the stories never published before in book form. Included are thirty-six sublimely suspenseful stories that chronicle the evolution of this quintessentially American art form, from its earliest beginnings during the Golden Age of the legendary pulp magazine *Black Mask* in the 1920s, to the arrival of the tough digest *Manhunt* in the 1950s, and finally leading up to present-day hard-boiled stories by such writers as James Ellroy. Here are eight decades worth of the best writing about betrayal, murder, and mayhem: from Hammett's 1925 tour de force "The Scorched Face," in which the disappearance of two sisters leads Hammett's never-named detective, the Continental Op, straight into a web of sexual blackmail amidst the West Coast elite, to Ed Gorman's 1992 "The Long Silence After," a gripping and powerful rendezvous involving a middle class insurance executive, a Chicago streetwalker, and a loaded .38. Other delectable contributions include "Brush Fire" by James M. Cain, author of *The Postman Always Rings Twice*, Raymond Chandler's "I'll Be Waiting," where, for once, the femme fatale is not blond but a redhead, a Ross Macdonald mystery starring Macdonald's most famous creation, the cryptic Lew Archer, and "The Screen Test of Mike Hammer" by the one and only Micky Spillane. The hard-boiled cult has more in common with the legendary lawmen of the Wild West than with the gentleman and lady sleuths of traditional drawing room mysteries, and this direct line of descent is on brilliant display in two of the most subtle and tautly written stories in the collection, Elmore Leonard's "3:10 to Yuma" and John D. MacDonald's "Nor Iron Bars." Other contributors include Evan Hunter (better known as Ed McBain), Jim Thompson, Helen Nielsen, Margaret Maron, Andrew Vachss, Faye Kellerman, and Lawrence Sanders. Compellingly and compulsively readable, *Hard-Boiled: An Anthology of American Crime Stories* is a page-turner no mystery lover will want to be without. Containing many notable rarities, it celebrates a genre that has profoundly shaped not only American literature and film, but how we see our heroes and ourselves.

Dicks in high heels? A daring new character on the tough streets of crime fiction, the woman detective has moved into Hollywood and prime time, where she's billed as a star and dressed to kill. Richly illustrated and written with a fan's love of the genre, *Hardboiled and High Heeled* is an essential introduction to the woman detective character in movies, on network television, and on the bestseller list. Book jacket.

Fine and Dandy chorine Lydia Laurent's strangled, nude body, accompanied by two complete suits of clothing, has been found in Central Park, and now Two-Headed Mary and Billie Trask are missing too. Since the police are as helpless as they always are in 1935, it falls to New York World columnist Alexander Brass and his cheerfully wide-eyed sidekick Morgan DeWitt to dig up the truth.

This book begins with a history of the detective genre, coextensive with the novel

itself, identifying the attitudes and institutions needed for the genre to emerge in its mature form around 1880. The theory of the genre is laid out along with its central theme of the getting and deployment of knowledge. Sherlock Holmes, the English Classic stories and their inheritors are examined in light of this theme and the balance of two forms of knowledge used in fictional detection—cool or rational, and warm or emotional. The evolution of the genre formula is driven by changes in the social climate in which it is embedded. These changes explain the decay of the English Classic and its replacement by noir, hardboiled and spy stories, to end in the cul-de-sac of the thriller and the nostalgic Neo-Classic. Possible new forms of the detective story are suggested.

In *The Anti-Heroine on Contemporary Television: Transgressive Women*, Molly Brost explores the various applications and definitions of the term anti-heroine, showing that it has been applied to a wide variety of female characters on television that have little in common beyond their failure to behave in morally “correct” and traditionally feminine ways. Rather than dismiss the term altogether, Brost employs the term to examine what types of behaviors and characteristics cause female characters to be labeled anti-heroines, how those qualities and behaviors differ from those that cause men to be labeled anti-heroes, and how the label reflects society’s attitudes toward and beliefs about women. Using popular television series such as *Jessica Jones*, *Scandal*, and *The Good Place*, Brost acknowledges the problematic nature of the term anti-heroine and uses it as a starting point to study the complex women on television, analyzing how the broadening spectrum of character types has allowed more nuanced portrayals of women’s lives on television.

A hidden world, secrets, love, betrayal... and dragons. Reality? Gone... yanked out from under me like a cheap Ikea rug. Here are the doozies I've learned since coming to the Dragon Born Academy: Dragons exist. Also, bondmates. I'm now bound to Ashe Carrick, who's basically Dragonborn Royalty. The downside? He wants nothing to do with me. I plan to forget him when I'm shipped off to my grandparents at Briony, the Dragonborn base. But how can I forget Ashe when he's right in front of me? We're both trying to ignore the other and focus on what's important. Like George! The man who raised me is here in the dungeon and he's the only one who has the answers I need about my mom, her research and the dragon realm. According to him, she might be alive! So, this is my new obsession and I won't stop until I get to the bottom of it all! What readers are saying about *Hard Boiled* on Goodreads: "This is my new favorite series of all time! It has dragons, forbidden love, adventure, mystery, action, and a great story. The chemistry between Ashe and Sydney wraps you up in each page you turn!" "T.L. absolutely knocked it out of the park on this one." "It flowed so well. I devoured it in less than a day and not because it was a small book, but because I absolutely couldn't put it down!" The Dragon Born Academy Series: *Cracked Open Over Easy Hard Boiled Frying Night Sunny Side Up For* extras and sneak peeks visit www.tlchristianson.com

Alison Horbury investigates the reprisal of the myth of Persephone - a mother-daughter plot of separation and initiation - in post-feminist television cultures where, she argues, it functions as a symptom expressing a complex around the question of sexual difference - what Lacan calls 'sexuation', where this question has been otherwise foreclosed.

From Philip Marlowe and Sam Spade to Jake Gittes, private eyes have made for some of the most memorable characters in cinema. We often view these detectives as lone wolves who confront and try to make sense of a violent and chaotic modern world. Bran Nicol challenges this stereotype in *The Private Eye* and offers a fresh take on this iconic character and the film noir genre. Nicol traces the history of private eye movies from the influential film noirs of the 1940s to 1970s neonoir cinema, whose slow and brilliant decline gave way to the fading of

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detectives into movie mythology today. Analyzing a number of classic films—including *The Maltese Falcon*, *The Big Sleep*, *Chinatown*, and *The Long Goodbye*—he reveals that while these movies are ostensibly thrillers, they are actually occupied by issues of work and love. The private eye is not a romantic hero, Nicol argues, but a figure who investigates the concealments of others at the expense of his own private life. Combining a lucid introduction to an underexplored tradition in movie history with a new approach to the detective in film, this book casts new light on the private worlds of the private eye.

During the interwar “golden age” of British detective fiction, women writers like Dorothy L. Sayers and Agatha Christie reigned, but their work remains tame compared to today’s crime novels. Elements of sexuality and gender, including soft porn and sexual psychopathy, pervade contemporary detective fiction. The 10 essays in this collection explore issues of gender and sexuality in crime writing by women from 1985 to 2011, surveying works about girl sleuths, parodies, hard-boiled detective fiction, police procedurals, and recent serial killer series. They examine the relationship between genre and gender and explore how later works enter into a field of “post-feminism.” Most importantly, this volume demonstrates how popular women writers of the last three decades have reconceptualized what it means to be a female detective.

The Silence of the Lambs: Critical Essays on a Cannibal, Clarice, and a Nice Chianti brings together scholarship from across the disciplines to examine not only themes commonly associated with the film—such as gender, cannibalism, and psychopathy—but also unexpected themes such as the film’s use of humor, language, and forensic science, as well as issues of Orientalism and classism. Each of the essays offers a new perspective on a film that both audiences and scholars relate to as a cultural touchstone. In addition, chapters on critical historiography, the film’s role in popular culture, genre evolution, as well as its critical reception, offer contemporary readers a “big picture” perspective on the film.

Written from a multicultural and interdisciplinary perspective, this collection of new essays explores the semiotics of food in the 20th- and 21st-century crime fiction of authors such as Anthony Bourdain, Arthur Upfield, Sara Paretsky, Andrea Camilleri, Fred Vargas, Ruth Rendell, Stieg Larsson, Leonardo Padura, Georges Simenon, Paco Ignacio Taibo II, and Donna Leon. The collection covers a range of issues, such as the provision of intra-, peri- or paratextual recipes, the aesthetics and ethics of food, eating rituals as indications of cultural belonging, and regional, national and supranational identities. It also tackles eating disorders and other seemingly abnormal habits as signs of “Otherness.” Also mentioned are the television productions of the *Inspector Montalbano* series (1999–ongoing), the Danish-Swedish *Bron/Broen* (2011, *The Bridge*), and its remakes *The Tunnel* (2013, France/UK) and *The Bridge* (2013, USA).

This collection of essays examines how college professors teach the genre of detective fiction and provides insight into how the reader may apply such strategies to his or her own courses. Multi-disciplinary in scope, the essays cover teaching in the areas of literature, law, history, sociology, anthropology, architecture, gender studies, cultural studies, and literary theory. Also included are sample syllabi, writing assignments, questions for further discussion, reading lists, and further aids for course instruction.

With their intimate settings, subdued action and likeable characters, cozy mysteries are rarely seen as anything more than light entertainment. The cozy, a subgenre of crime fiction, has been historically misunderstood and often overlooked as the subject of serious study. This anthology brings together a groundbreaking collection of essays that examine the cozy mystery from a range of critical viewpoints. The authors engage with the standard classification of a cozy, the characters who appear in its pages, the environment where the crime occurs and how these elements reveal the cozy story's complexity in surprising ways. Essays analyze cozy mysteries to argue that Agatha Christie is actually not a cozy writer; that *Columbo* fits the

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mold of the cozy detective; and that the stories' portrayals of settings like the quaint English village reveal a more complicated society than meets the eye.

The private investigator is one of the most enduring characters within crime fiction. From Dashiell Hammett's Sam Spade - the hard-boiled loner trawling the mean streets - to Agatha Christie's Captain Hastings - the genteel companion in greener surrounds - the P. I. has taken on any number of guises. In *Crime Uncovered: Private Investigator*, editors Alistair Rolls and Rachel Franks delve deep into crime literature and culture, challenging many of the assumptions we make about the hardy P. I. Assembling a cast of notable crime fiction experts, including Stephen Knight and Carolyn Beasley, the book covers characters from throughout the world of international noir - Giorgio Scerbanenco's Duca Lamberti, Léo Malet's Nestor Burma, and many more. Including essays on the genealogy and the emergence of the protagonist in nineteenth-century fiction; interviews with crime writers Leigh Redhead, Nick Quantrill, and Fernando Lalana; and analyses of the transatlantic exchanges that helped to develop public perception of a literary icon, *Crime Uncovered: Private Investigator* will re-define what we think we know about the figure of the P. I. Rolls and Franks have engaged here the tension between the popular and scholarly that is inherent in any critical examination of a literary type, along the way unraveling the mystery of the alluring, enigmatic private investigator. *Crime Uncovered: Private Investigator* will be a handy companion for any crime fiction fan.

This collection of essays focuses on the representations of a variety of "bad girls"—women who challenge, refuse, or transgress the patriarchal limits intended to circumscribe them—in television, popular fiction, and mainstream film from the mid-twentieth century to the present. Perhaps not surprisingly, the initial introduction of women into Western cultural narrative coincides with the introduction of transgressive women. From the beginning, for good or ill, women have been depicted as insubordinate. Today's popular manifestations include such widely known figures as Lisbeth Salander (the "girl with the dragon tattoo"), *The Walking Dead*'s Michonne, and the queen bees of teen television series. While the existence and prominence of transgressive women has continued uninterrupted, however, attitudes towards them have varied considerably. It is those attitudes that are explored in this collection. At the same time, these essays place feminist/postfeminist analysis in a larger context, entering into ongoing debates about power, equality, sexuality, and gender.

This four-volume reference work surveys American literature from the early 20th century to the present day, featuring a diverse range of American works and authors and an expansive selection of primary source materials. Bringing useful and engaging material into the classroom, this four-volume set covers more than a century of American literary history—from 1900 to the present. *Twentieth-Century and Contemporary American Literature in Context* profiles authors and their works and provides overviews of literary movements and genres through which readers will understand the historical, cultural, and political contexts that have shaped American writing. *Twentieth-Century and Contemporary American Literature in Context* provides wide coverage of authors, works, genres, and movements that are emblematic of the diversity of modern America. Not only are major literary movements represented, such as the Beats, but this work also highlights the emergence and development of modern Native American literature, African American literature, and other representative groups

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that showcase the diversity of American letters. A rich selection of primary documents and background material provides indispensable information for student research. Covers significant authors, as well as those neglected by history, and their works from major historical and cultural periods of the last century, including authors writing today. Situates authors' works not only within their own canon but also with the historical and cultural context of the U.S. more broadly. Positions primary documents after specific authors or works, allowing readers to read excerpts critically in light of the entries. Examines literary movements, forms, and genres that also pay special attention to multi-ethnic and women writers.

This essay collection explores the phenomenon of "teen TV" in the United States, analyzing the meanings and manifestations of this category of programming from a variety of perspectives. Part One views teen television through an industrial perspective, examining how networks such as WB, UPN, The CW, and The N have created a unique economic framework based on demographic niches and teen-focused narrowcasting. Part Two focuses on popular teen programs from a cultural context, evaluating how such programs reflect and at times stretch the envelope of the cultural contexts in which they are created. Finally, Part Three explores the cultures of reception (including the realms of teen consumerism, fan discourse, and unofficial production) through which teens and consumers of teen media have become authors of the teenage experience in their own right.

Can a gumshoe wear high heels? In a genre long dominated by men, women are now taking their place—as authors and as characters—alongside hard-boiled legends like Sam Spade and Mike Hammer. *Hardboiled and High Heeled* examines the meteoric rise of the female detective in contemporary film, television, and literature. Richly illustrated and written with a fan's love of the genre, *Hardboiled and High Heeled* is an essential introduction to women in detective fiction, from past to present, from pulp fiction to blockbuster films.

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