



A Pimps Life Urban S

Richard C. Monti



A Pimps Life Urban S:

Street Players Kinohi Nishikawa, 2019-01-11 The uncontested center of the black pulp fiction universe for more than four decades was the Los Angeles publisher Holloway House. From the late 1960s until it closed in 2008, Holloway House specialized in cheap paperbacks with page-turning narratives featuring black protagonists in crime stories, conspiracy thrillers, prison novels, and Westerns. From Iceberg Slim's *Pimp* to Donald Goines's *Never Die Alone*, the thread that tied all of these books together and made them distinct from the majority of American pulp was an unfailing veneration of black masculinity. Zeroing in on Holloway House, *Street Players* explores how this world of black pulp fiction was produced, received, and recreated over time and across different communities of readers. Kinohi Nishikawa contends that black pulp fiction was built on white readers' fears of the feminization of society and the appeal of black masculinity as a way to counter it. In essence, it was the original form of blaxploitation, a strategy of mass marketing race to suit the reactionary fantasies of a white audience. But while chauvinism and misogyny remained troubling yet constitutive aspects of this literature from 1973 onward, Holloway House moved away from publishing sleaze for a white audience to publishing solely for black readers. The standard account of this literary phenomenon is based almost entirely on where this literature ended up in the hands of black male working-class readers. When it closed, Holloway House was synonymous with genre fiction written by black authors for black readers, a field of cultural production that Nishikawa terms the black literary underground. But as *Street Players* demonstrates, this cultural authenticity had to be created, promoted, and in some cases made up, and there is a story of exploitation at the heart of black pulp fiction's origins that cannot be ignored.

Human Sexuality Vern L. Bullough, Bonnie Bullough, 2014-01-14 First Published in 1994, the purpose of an encyclopedia is to gather in one place information that otherwise would be difficult to find. Bring together a collection of articles that are authoritative and reflect a variety of viewpoints. The contributors come from a wide range of disciplines, from nursing to medicine, from biology to history, and include sociologists, psychologists, anthropologists, political scientists, literary specialists, academics, and non-academics, clinicians, and teachers, researchers, and generalists.

The Dido Episode and the Aeneid Richard C. Monti, 2018-08-14

The Sex Sector Shyamala Nagaraj, 1995 **A History of American Crime Fiction** Chris Raczkowski, 2017-10-26 A History of American Crime Fiction places crime fiction within a context of aesthetic practices and intellectual concerns and historical debates generally reserved for canonical literary history. Toward that end, the book is divided into sections that reflect the periods that commonly organize American literary history, with chapters highlighting crime fiction's reciprocal relationships with early American literature, romanticism, realism, modernism, and postmodernism. It surveys everything from 17th-century execution sermons to the detective fiction of Harriet Spofford and T. S. Eliot's *The Waste Land* to the films of David Lynch, HBO's *The Sopranos*, and the podcast *Serial*, while engaging a wide variety of critical methods. As a result, this book expands crime fiction's significance beyond the boundaries of popular genres and explores the symbiosis

between crime fiction and canonical literature that sustains and energizes both **Making Work, Making Trouble** Deborah Rose Brock, 1998-01-01 Anti prostitution campaigns and attempts to regulate the sex trade in Canada have been made over the past few decades to no avail Sociologist Deborah Brock argues that the public views prostitution as a social issue whereas the prostitutes consider it employment Brock's critical survey should become a standard source in Canadian criminology **Gospel of the Game** James Robinson, 2012-01-12 On a scale of one to ten this novel is incomparable to any other of its kind in fact this read is off the scale To my knowledge there has never been a novel quite like this The writer is nothing short of brilliant He is the absolute best Bogeese Chicago IL The Prodigal Tongue Mark Abley, 2011-04-20 The Prodigal Tongue takes a look at the wild wacky and sometimes baffling road our language English and others is taking in its evolution Where in the world will it end up Mark Abley author of Spoken Here has created an entertaining and informative exploration of the way that languages English Japanese French Arabic and other major tongues are likely to transform and be transformed by their speakers during the twenty first century Grammar and vocabulary are just the beginning more importantly this book is about people In places like Los Angeles Tokyo Singapore and Oxford Abley encounters hip hop performers and dictionary makers bloggers and translators novelists and therapists He talks to a married couple who were passionately corresponding online before they met in meatspace And he listens to teenagers puzzling out the words they coin in chatrooms and virtual worlds Everywhere he goes he asks what the future is likely to hold for the ways we communicate Abley balances a traditional concern for honesty and accuracy in language with an untraditional delight in newly minted expressions Lively evocative passionate and playful this is a book for everyone who cherishes the words we use **Trying to Get Over** Keith Corson, 2016-03-22 From 1972 to 1976 Hollywood made an unprecedented number of films targeted at black audiences But following this era known as blaxploitation the momentum suddenly reversed for black filmmakers and a large void separates the end of blaxploitation from the black film explosion that followed the arrival of Spike Lee's She's Gotta Have It in 1986 Illuminating an overlooked era in African American film history Trying to Get Over is the first in depth study of black directors working during the decade between 1977 and 1986 Keith Corson provides a fresh definition of blaxploitation lays out a concrete reason for its end and explains the major gap in African American representation during the years that followed He focuses primarily on the work of eight directors Michael Schultz Sidney Poitier Jamaa Fanaka Fred Williamson Gilbert Moses Stan Lathan Richard Pryor and Prince who were the only black directors making commercially distributed films in the decade following the blaxploitation cycle Using the careers of each director and the twenty four films they produced during this time to tell a larger story about Hollywood and the shifting dialogue about race power and access Corson shows how these directors are a key part of the continuum of African American cinema and how they have shaped popular culture over the past quarter century Colson Whitehead Kimberly Fain, 2015-05-07 From his first novel The Intuitionist in 1999 Colson Whitehead has produced fiction that brilliantly blurs genre and cultural lines to

demonstrate the universal angst and integral bonds shared by all Americans By neglecting to mention a character's racial heritage Whitehead challenges the cultural assumptions of his readers His African American protagonists are well educated and upwardly mobile and thus lack some of the social angst that is imposed by racial stratification Despite the critical acclaim and literary awards Whitehead has received there have been few in depth examinations of his work In Colson Whitehead *The Postracial Voice of Contemporary Literature* Kimberly Fain explores the work of this literary trailblazer discussing how his novels reconstruct the American identity to be inclusive rather than exclusive and thus broaden the scope of who is considered an American Whitehead attempts this feat by including African Americans among the class of people who may achieve the American Dream assuming they are educated and economically mobile While the conflicts faced by his characters are symptoms of the universal human condition they assimilate at the expense of cultural alienation and emotional emptiness In addition to *The Intuitionist* Fain also examines *John Henry Days* *Apex Hides the Hurt* *The Colossus of New York* *Sag Harbor* and *Zone One* demonstrating how they bend genre tropes and approach literary motifs from a postracial perspective Comparing the author to his African American and American literary forebears as well as examining his literary ambivalence between post blackness and postracialism Colson Whitehead offers readers a unique insight to one of the most important authors of the twenty first century As such this book will be of interest to scholars of African American literature American literature African American studies American studies multicultural studies gender studies and literary theory

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Table of Contents A Pimps Life Urban S

1. Understanding the eBook A Pimps Life Urban S
 - The Rise of Digital Reading A Pimps Life Urban S
 - Advantages of eBooks Over Traditional Books
2. Identifying A Pimps Life Urban S
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an A Pimps Life Urban S
 - User-Friendly Interface
4. Exploring eBook Recommendations from A Pimps Life Urban S
 - Personalized Recommendations
 - A Pimps Life Urban S User Reviews and Ratings
 - A Pimps Life Urban S and Bestseller Lists
5. Accessing A Pimps Life Urban S Free and Paid eBooks

-
- A Pimps Life Urban S Public Domain eBooks
 - A Pimps Life Urban S eBook Subscription Services
 - A Pimps Life Urban S Budget-Friendly Options
6. Navigating A Pimps Life Urban S eBook Formats
 - ePub, PDF, MOBI, and More
 - A Pimps Life Urban S Compatibility with Devices
 - A Pimps Life Urban S Enhanced eBook Features
 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of A Pimps Life Urban S
 - Highlighting and Note-Taking A Pimps Life Urban S
 - Interactive Elements A Pimps Life Urban S
 8. Staying Engaged with A Pimps Life Urban S
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers A Pimps Life Urban S
 9. Balancing eBooks and Physical Books A Pimps Life Urban S
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection A Pimps Life Urban S
 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
 11. Cultivating a Reading Routine A Pimps Life Urban S
 - Setting Reading Goals A Pimps Life Urban S
 - Carving Out Dedicated Reading Time
 12. Sourcing Reliable Information of A Pimps Life Urban S
 - Fact-Checking eBook Content of A Pimps Life Urban S
 - Distinguishing Credible Sources
 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development

-
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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