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Collana	Internationale Forschungen zur allgemeinen und vergleichenden Literaturwissenschaft
Altri autori (Persone)	FerstlPaul <1981-> SarkhoshKeyvan <1981->
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Nota di contenuto	Preliminary Material -- Keyvan Sarkhosh and Paul Ferstl Introduction: Popular Culture in the Field of 'Undercomplexity' and 'Imbalanced Coding' -- Moritz Baßler "New Standards of Beauty and Style and Taste". Expanding the Concept of Camp -- Achim Hölder Doppelte Optik and lange Ohren – Notes on the Aesthetic Compromise -- Marion Wittfeld "Wartime Entertainment": Press Instructions of the NS Propaganda Ministry on Literary Texts in Magazines -- Norbert Bachleitner Literary Field or "Digital Soup"? Literature in the Internet -- Keyvan Sarkhosh »Sick, sick, sick«? Pornography, Disgust, and the Limit Values of Aesthetics -- Daniel Syrový Sharks, Spiders, Locusts, Bats, and Rats: Thoughts Toward the Morphology of Creature Features -- Sabine Schönfellner Appropriating the Undead: Zombies Outside the Horror Genre -- Stefan Tetzlaff Narrative Devices in Contemporary Animated Series, or: Why Family Guy Does not Copy The Simpsons -- Paul Ferstl Wrestling with Narratives: Reflections on the Montréal Screwjob -- Esteban Sanchino Martinez The Logic of Metallica out of the Spirit of the Drastic: Reflections on Serious Writing in Popular Culture -- Ulrich Meurer Becoming Line: On Some Features of Philosophy in Salut, Deleuze! -- Monika Schmitz-Emans Alphabetical

Writing between Information, Entertainment, and Experiment. Playful Variations of Lexicography in High and Popular Culture -- Notes on Contributors.

Sommario/riassunto

The boundary between 'high' culture and 'popular' culture is neither hermetic nor stable. A wide-spread mechanism of a reception strongly influenced by structuralism and post-modernism has led to the amplification and acceleration of cultural production between these two poles. Relying on a decidedly theoretical approach, this volume offers a broad perspective transgressing linguistic, cultural, temporal, and media borders. Reflections and perspectives on the relationship between 'high' and 'popular' culture are the subject of the thirteen articles collected here. Side by side with theoretical approaches, case studies covering classical and Heavy Metal music, TV series and pornographic films, zombies and 'Creature Features', philosophically infused comics and popular lexicography, professional wrestling and hypertext literature pave the way to a contemporary aesthetics.
