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Nota di contenuto	Front matter -- Table of Contents -- Introduction -- Section 1: Historical Roots and Official Stories -- An Alternative History of Pop / Stahl, Enno -- Under Construction: Andreas Neumeister's Pop Modern Historiographies / Dirke, Sabine von -- Section 2: Alternative Voices and Vantage Points -- The Pop-Nostalgia of Sven Regener and Leander Haußmann / Baer, Hester -- Pop-Cultural Camera Interventions: Kanak TV / Breger, Claudia -- Section 3: Pop and Gender -- Bodily Harm: Pop Masculinity in Benjamin Lebert's Crazy and Der Vogel ist ein Rabe / Knight, Molly -- 'There's No Lobby for Girls in Pop': Writing the Performative Popfeminist Subject / Spiers, Emily -- Generation Golf Meets Zonenkinder: Gender, (N)ostalgia and the Berlin Republic / Kahnke, Corinna -- Section 4: Pop in the New Millennium -- The Party's Over: PeterLicht and the End of Capitalism / Pye, Gillian -- Fear of the Queer? On Homosexuality, Masculinity and the Auratic in Christian Kracht's Anti-Pop Pop Novels / Schmidt, Gary -- Pop Eats Itself: Crisis Discourse, the Literary Market and Pop Performance in Joachim Lottmann's Novels / Smith-Prei, Carrie -- Pop vs. Plagiarism: Popliterary Intertextuality, Author Performance and the Disappearance of Originality in Helene Hegemann / Ernst, Thomas -- Pop Literature: A Bibliography -- Index

Pop literature of the 1990's enjoyed bestselling success, as well as an extensive and sometimes bluntly derogatory reception in the press. Since then, less censorious scholarship on pop has emerged to challenge its flash-in-the-pan status by situating the genre within a longer history of aesthetic practices. This volume draws on recent work and its attempts to define the genre, locate historical antecedents and assess pop's ability to challenge the status quo. Significantly, it questions the 'official story' of pop literature by looking beyond Ralf Dieter Brinkmann's works as origin to those of Jürgen Ploog, Jörg Fauser and Hadayatullah Hübsch. It also remedies the lack of attention to questions of gender in previous pop lit scholarship and demonstrates how the genre has evolved in the new millennium via expanded thematic concerns and new aesthetic approaches. Essays in the volume examine the writing of well-known, established pop authors - such as Christian Kracht, Andreas Neumeister, Joachim Lottman, Benjamin Lebert, Florian Illies, Feridun Zaimolu and Sven Regener - as well as more recent works by Jana Hensel, Charlotte Roche, Kerstin Grether, Helene Hegemann and songwriter/poet Peter Licht.
