

Freaks In Late Modernist American Culture Nathanael West Djuna Barnes Tod Browning And Carson Mccullers Modern American Literature

Michael Jordan, Inc.
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 Racial Discrimination in Risk Assessment
 Dissertation Abstracts International
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[Michael Jordan, Inc.](#) Univ of California Press

Collects over one thousand entries that provide insight into international views, experiences, and expertise on the topic of disability.

Nathanael West, Djuna Barnes, Tod Browning, and Carson McCullers Univ. Press of Mississippi

During the Cold War, national discourse strove for unity through patriotism and political moderation to face a common enemy. Some authors and intellectuals supported that narrative by casting America's complicated history with race and poverty as moral rather than merely political

problems. Southern Literature, Cold War Culture, and the Making of Modern America examines southern literature and the culture within the United States from the period just before the Cold War through the civil rights movement to show how this literature won a significant place in Cold War culture and shaped the nation through the time of Hillbilly Elegy. Tackling cultural issues in the country through subtext and metaphor, the works of authors like William Faulkner, Lillian Smith, Robert Penn Warren, Eudora Welty, Ralph Ellison, Alice Walker, and Walker Percy redefined "South" as much more than a geographical identity within an empire. The "South" has become a racially coded sociopolitical and cultural identity associated with white populist conservatism that breaks geographical boundaries and, as it has in the past, continues to have a disproportionate influence on the nation's future and values.

[Freak Shows and the Modern American Imagination](#) Univ of North Carolina Press

Until the nineteenth century, "risk" was a specialized term: it was the commodity exchanged in a marine insurance contract. Freaks of Fortune tells how the modern concept of risk emerged in the

United States. Born on the high seas, risk migrated inland and became essential to the financial management of an inherently uncertain capitalist future.

[Racial Discrimination in Risk Assessment](#) Routledge

In this unique intervention in the study of queer culture, Dominic Janes highlights that, under the gaze of social conservatism, 'gay' life was hiding in plain sight. Indeed, he argues that the worlds of glamour, fashion, art and countercultural style provided rich opportunities for the construction of queer spectacle in London. Inspired by the legacies of Oscar Wilde, interwar and later 20th-century men such as Cecil Beaton expressed transgressive desires in forms inspired by those labelled 'freaks' and, thereby, made major contributions to the histories of art, design, fashion, sexuality, and celebrity. Janes reinterprets the origins of gay and queer cultures by charting the interactions between marginalized freaks and chic fashionistas. He establishes a new framework for future analyses of other cities and media, and of the roles of women and diverse identities.

[Dissertation Abstracts International](#) Cambridge Scholars Publishing

From the emerging field of disability studies, Taylor Hagood offers the first book-length consideration of impairment in William Faulkner's life and writing. Blending biography, textual analysis, and theory in an experimental style, Hagood explores in both form and content the constructs of normality and their power. Hagood brings to light little-known and rarely discussed ways in which Faulkner's personal and familial background were marked by disability and discusses the ways the writer incorporates disability into his fiction. He reevaluates Faulkner's so-called "idiots"-Benjy Compson, Ike Snopes, and others-as characters whose narratives both satisfy and shock the reader. Hagood also examines the roles that impairment and abnormality play in texts such as the stories "The Leg" and "The Kingdom of God" and the novels *A Fable* and *Flags in the Dust*. Highly original readings result, including new understandings of: the centrality of the visually impaired Pap in *Sanctuary*; the disability-centric social order based on interdependence in *Pylon*; and the disabled speech of Linda Snopes Kohl in *The Mansion*. Hagood argues that Faulkner's poetics are deeply invested in disability, both in promoting a disability-inclusive fictional world and in exposing and subverting the devaluation of disabled bodies and minds. Hagood draws on firsthand knowledge of his native of Ripley, Mississippi, the ancestral home of the Faulkners, to offer readers otherwise inaccessible contextual information. Moreover, by framing each section of his study within a different kind of discourse-newspaper style, biography, email, and advertisement-he uses the very structure of the book to underscore the questions of normalcy prevalent in disability studies. This rich and unconventional study offers insight into a Faulkner haunted by experiences of disablement and compelled to narrate them in his own writing.

Spectacle of Deformity John Wiley & Sons

This book attests to the unique development of modernism in Ireland - driven by political as well as artistic concerns.

Calculating Race Freaks in Late Modernist American Culture Nathanael West, Djuna Barnes, Tod Browning, and Carson McCullers

In *Calculating Race*, Benjamin Wiggins analyzes the historical relationship between statistical risk assessment and race in the United States. He illustrates how, through a reliance on the variable of race, actuarial science transformed the nature of racism and helped usher racial disparities in wealth, incarceration, and housing from the nineteenth century into the twentieth. Wiggins begins by tracing how the life insurance industry utilized race in its calculations at the end of the nineteenth century, focusing particularly on Prudential and its aggressive battles with state regulators to discriminate against clients and adjust rates on the basis of race. He then turns his focus to the collection of racial statistics in the Illinois state penitentiary system in the late nineteenth century and the state's subsequent development of predictive sentencing and parole formulas in the 1920s that weighed race as a key factor. Next, he investigates the role of race in the state-sponsored mortgage insurance program of the Federal Housing Administration between the start of the New Deal and the beginning of the Cold War and its prolonged effects on mortgage lending. Wiggins concludes with an analysis of the use of race in the statistical risk assessments across financial institutions and government programs during the post-civil rights movement era, and how that practice has been transformed in the twenty-first century through "proxy" variables which stand in for the now taboo category of race. Offering readers a new perspective on the historical importance of actuarial science in structural racism, *Calculating Race* is a particularly timely contribution as Big Data and algorithmic decision making increasingly pervade our lives.

Gay Artists in Modern American Culture SUNY Press

Vol.3, No.1 of *Culture and Dialogue* is a Special Issue in many ways. This issue marks the takeover by a new publisher. Because of contractual constraints and practical reasons the decision was made to continue our journey with Cambridge Scholars Publishing, whose great enthusiasm foreshadows a bright future for the journal. Our words of thanks, however, must also go to Airiti Press without which the journal would not have seen the light of day. We are indebted to Airiti Press for having invested into the launch of a new journal, with all the risks entailed, and for their dedicated hard work. We are most grateful for this. The Journal was officially launched in March 2011 and has since produced four issues, all of which focusing on a particular facet of dialogical practice within the field of culture, be it philosophy, art, or politics. Forthcoming issues will offer platforms to explore how dialogue impacts on the shaping of identity, aesthetic meaning, and historical significance. One issue will also be devoted to how dialogue manifests itself in language. This brings us to autumn 2015, after which other pressing themes will, no doubt, be proposed and treated. In whatever case, the thread remains the cultural forms of dialogue; many of us know how critical ignorance about the nature of the dialogue can be, in all fields, at all levels. Argentinian

poet Antonio Porchia once wrote that "To be someone is solitude." Any self-felt genius or world-leading mortal will identify with this. The solitude at stake is that of the one who fails to link with others, or an Other, by denying the possibility to relinquish some of him or herself. In fact, the true someone is never alone; the true someone never leads. This is the message *Culture and Dialogue* is striving to convey, express, or analyse in its various forms across the humanities, the arts, and the social sciences. Besides, the Journal has always sought, when possible, to preserve a certain spirit of writing in addition to academic rigour and creativity – a spirit that is undeniably fading in the midst of the publish or perish ethos adopted by advanced techno-capitalist systems of education in some parts of the world. Vol.3, No.1 is a Special Issue devoted to the theme of "religion and dialogue." Cosimo Zene, of the School of Oriental and African Studies of the University of London, kindly accepted our invitation to be the Guest Editor, and our words of thanks must first go to him. Cosimo has managed to bring together a range of outstanding essays of which the Journal can only be proud. To various degrees and in different ways all essays discuss dialogue and religion, or show dialogue at work in religious studies. We are most grateful to all the authors who generously contributed to this Special Issue and therefore to the life of the Journal; in alphabetical order, T.H. Barrett, Stephen Chan, Jan-Peter Hartung, Sian Hawthorne, Catherine Heszer, Tullio Lobetti, Theodore Proferes, and Cosimo Zene.

Freaks and Desire Routledge

This cutting-edge Companion is a comprehensive resource for the study of the modern American novel. Published at a time when literary modernism is being thoroughly reassessed, it reflects current investigations into the origins and character of the movement as a whole. Brings together 28 original essays from leading scholars. Allows readers to orient individual works and authors in their principal cultural and social contexts. Contributes to efforts to recover minority voices, such as those of African American novelists, and popular subgenres, such as detective fiction. Directs students to major relevant scholarship for further inquiry. Suggests the many ways that "modern", "American" and "fiction" carry new meanings in the twenty-first century.

Faulkner, Writer of Disability University of Chicago Press

The Routledge Dictionary of Modern American Slang offers the ultimate record of modern, post WW2 American Slang. The 25,000 entries are accompanied by citations that authenticate the words as well as offer examples of usage from popular literature, newspapers, magazines, movies, television shows, musical lyrics, and Internet user groups. Etymology, cultural context, country of origin and the date the word was first used are also provided. In terms of content, the cultural transformations since 1945 are astounding. Television, computers, drugs, music, unpopular wars, youth movements, changing racial sensitivities and attitudes towards sex and sexuality are all substantial factors that have shaped culture and language. This new edition includes over 500 new headwords collected with citations from the last five years, a period of immense change in the English language, as well as revised existing entries with new dating and citations. No term is excluded on the grounds that it might be considered offensive as a racial, ethnic, religious, sexual or any kind of slur. This dictionary contains many entries and citations that will, and should, offend. Rich, scholarly and informative, The Routledge Dictionary of Modern American Slang and Unconventional English is an indispensable resource for language researchers, lexicographers and translators.

Corporate Sport, Media Culture, and Late Modern America SAGE

The figure of the freak as perceived by the Western gaze has always been a part of the Latin American imaginary, from the letters that Columbus wrote about his encounters with dog-faced people to Shakespeare's Caliban. The freak acquires greater significance in a globalized, neoliberal world that defines the "abnormal" as one who does not conform mentally, physically, or emotionally and is unable or unwilling to follow the economic and cultural norms of the institutions in power. *Freak Performances* examines the continuing effects of colonialism on modern Latin American identities, with a particular focus on the way it has constructed the body of the other through performance. Theater questions the representations of these bodies, as it enables the empowerment of the silenced other; the freak as a spectacle of otherness finds in performance an opportunity for re-appropriation by artists resisting the dominant authority. Through an analysis of experimental theater, dance theater, performance art, and gallery-based installation art across eight countries, Analola Santana explores the theoretical issues shaped by the encounters and negotiations between different bodies in the current Latin American landscape.

Extraordinary Bodies and Revolutionary Art in America Peter Lang

The Routledge History of the Twentieth-Century United States is a comprehensive introduction to

the most important trends and developments in the study of modern United States history. Driven by interdisciplinary scholarship, the thirty-four original chapters underscore the vast range of identities, perspectives and tensions that contributed to the growth and contested meanings of the United States in the twentieth century. The chronological and topical breadth of the collection highlights critical political and economic developments of the century while also drawing attention to relatively recent areas of research, including borderlands, technology and disability studies. Dynamic and flexible in its possible applications, *The Routledge History of the Twentieth-Century United States* offers an exciting new resource for the study of modern American history.

The Cinema of Tod Browning Routledge

In 1847, during the great age of the freak show, the British periodical *Punch* bemoaned the public's "prevailing taste for deformity." This vividly detailed work argues that far from being purely exploitative, displays of anomalous bodies served a deeper social purpose as they generated popular and scientific debates over the meanings attached to bodily difference. Nadja Durbach examines freaks both well-known and obscure including the Elephant Man; "Lalloo, the Double-Bodied Hindoo Boy," a set of conjoined twins advertised as half male, half female; Krao, a seven-year-old hairy Laotian girl who was marketed as Darwin's "missing link"; the "Last of the Mysterious Aztecs" and African "Cannibal Kings," who were often merely Irishmen in blackface. Upending our tendency to read late twentieth-century conceptions of disability onto the bodies of freak show performers, Durbach shows that these spectacles helped to articulate the cultural meanings invested in otherness--and thus clarified what it meant to be British—at a key moment in the making of modern and imperial ideologies and identities.

Infobase Publishing

Society has long been fascinated with the freakish, shocking and strange. In this book Gary Cross shows how freakish elements have been embedded in modern popular culture over the course of the 20th century despite the evident disenchantment with this once widespread cultural outlet. Exploring how the spectacle of freakishness conflicted with genteel culture, he shows how the condemnation of the freak show by middle-class America led to a transformation and merging of genteel and freak culture through the cute, the camp and the creepy. Though the carnival and circus freak was marginalised by the 1960s and had largely disappeared by the 1980s, forms of freakish culture survived and today appear in reality TV, horror movies, dark comedies and the popularity of tattoos. *Freak Show Legacies* will focus less on the individual 'freak' as 'the other' in society, and more on the audience for the freakish and the transformation of wonder, sensibility and sensitivity that this phenomenon entailed. It will use the phenomenon of 'the freak' to understand the transformation of American popular culture across the 20th century, identify elements of 'the freak' in popular culture both past and present, and ask how it has prevailed despite its apparent unpopularity.

Freaks in Late Modernist American Culture McFarland

In *Canadian Carnival Freaks and the Extraordinary Body, 1900-1970s*, Nicholas offers a sophisticated analysis of the place of the freak show in twentieth-century culture.

Fetishizing Bodily Difference in Late Modernist American Culture Oxford University Press

This is a ground-breaking exploration that runs generally against the critical grain in identifying a burgeoning production of films of fear and horror before the admission of the horror film genre per se. It is a study that reveals and emphasises the formative and innovative power of film, from Georges Méliès's *Le Manoir du Diable* (1896) to Edgar G. Ulmer's superbly reflexive *The Black Cat* (1934). With its focus on twenty-one key films, and referencing other relevant productions, the present study involves an inclusive and sensitive approach. It reveals an awareness of the heterogeneity of horror production with the discussion spanning the period of the invention of movies, the expansion from single-reelers to longer and continuous productions, and the advent of talkies. Stepping beyond the bounds of Anglo-American studios, in its seven chapters the book involves the work of directors from France, Spain, England, Moravia, Germany, Italy, Denmark, Mexico and the USA, to consider and compare films that have not previously received serious attention.

Carson McCullers Black Dog Pub Limited

Freak Shows and the Modern American Imagination examines the artistic use of freak shows between 1900 and 1950. During this period, the freak show shifted from a highly popular and profitable form of entertainment to a reviled one. But why? And how does this response reflect larger social changes in the United States at the time? Artists responded to this change by using the freakish body as a tool for exploring problematic social attitudes about race, disability, and

sexual desire in American culture. The freak body in art not only reveals disturbing truths about early twentieth-century prejudices, but it also becomes a space for exploring the profound social impact of contemporary events such as the Great Migration, World War I, and the Great Depression.

[Southern Literature, Cold War Culture, and the Making of Modern America](#) Routledge

As a director, actor, writer and producer, Tod Browning was one of the most dynamic Hollywood figures during the birth of commercial cinema. Known for his fantastic collaborations with Lon Chaney in numerous silents, and for directing the horror classic *Dracula* and the still-controversial *Freaks*, Browning has been called "the Edgar Allan Poe of the cinema." Despite not entering the profession until he began acting in his early thirties, he went on to helm more than 60 films in a 25-year career. His work continues to influence directors such as David Lynch, John Waters, and Alejandro Jodorowsky. These essays critically explore such topics as the connection between Browning, Poe and Kant; Browning's cinematic techniques; disability; masochism; sound and suspense; duality; parenthood; narrative and cinematic trickery; George Melford; surrealism; and the occult. A Browning filmography is included.

[Virtual Modernism](#) U of Minnesota Press

This cultural history of the travelling freak show in America chronicles the rise and fall of the

industry as attitudes about disability evolved. From 1840 until 1940, hundreds of freak shows crisscrossed the United States, from the smallest towns to the largest cities, exhibiting their casts of dwarfs, giants, Siamese twins, bearded ladies, savages, snake charmers, fire eaters, and other oddities. By today's standards such displays would be considered cruel and exploitative—the pornography of disability. Yet for one hundred years the freak show was widely accepted as one of America's most popular forms of entertainment. Robert Bogdan's fascinating social history brings to life the world of the freak show and explores the culture that nurtured and, later, abandoned it. In uncovering this neglected chapter of show business, he describes in detail the flimflam artistry behind the shows, the promoters and the audiences, and the gradual evolution of public opinion from awe to embarrassment. Freaks were not born, Bogdan reveals; they were manufactured by the amusement world, usually with the active participation of the freaks themselves. Many of the "human curiosities" found fame and fortune, until the ascent of professional medicine transformed them from marvels into pathological specimens.

Joyce in the Belly of the Big Truck; Workbook Oxford University Press

In *Virtual Modernism*, Katherine Biers offers a fresh view of the emergence of American literary modernism from the eruption of popular culture in the early twentieth century. Employing dynamic

readings of the works of Stephen Crane, Henry James, James Weldon Johnson, Djuna Barnes, and Gertrude Stein, she argues that American modernist writers developed a "poetics of the virtual" in response to the rise of mass communications technologies before World War I. These authors' modernist formal experimentation was provoked by the immediate, individualistic pleasures and thrills of mass culture. But they also retained a faith in the representational power of language—and the worth of common experience—more characteristic of realism and naturalism. In competition with new media experiences such as movies and recorded music, they simultaneously rejected and embraced modernity. Biers establishes the virtual poetics of these five writers as part of a larger "virtual turn" in the United States, when a fascination with the writings of Henri Bergson, William James, and vitalist philosophy—and the idea of virtual experience—swept the nation. *Virtual Modernism* contends that a turn to the virtual experience of language was a way for each of these authors to carve out a value for the literary, both with and against the growth of mass entertainments. This technologically inspired reengagement with experience was formative for American modernism. Situated at the crossing points of literary criticism, philosophy, media studies, and history, *Virtual Modernism* provides an examination of Progressive Era preoccupations with the cognitive and corporeal effects of new media technologies that traces an important genealogy of present-day concerns with virtuality.