add this set to their collections.

**Canadian Carnival Freaks and the Extraordinary Body, 1900-1970s** Peter Lang

The Decades of Modern American Drama series provides a comprehensive survey and study of the theatre produced in each decade from the 1930s to 2009 in eight volumes. Each volume equips readers with a detailed understanding of the context from which work emerged: an introduction considers life in the decade with a focus on domestic life and conditions, social changes, culture, media, technology, industry and political events; while a chapter on the theatre of the decade offers a wide-ranging and thorough survey of theatres, companies, dramatists, new movements and developments in response to the economic and political conditions of the day. The work of the four most prominent playwrights from the decade receives in-depth analysis and re-evaluation by a team of experts, together with commentary on their subsequent work and legacy.

**Freaks in Late Modernist American Culture** Nathaniel West

This intriguing book examines how material objects of the 20th century—ranging from articles of clothing to tools and weapons, communication devices, and toys and games—reflect dominant ideas and testify to the ways social change happens. Objects of everyday life tell stories about the ways everyday Americans lived. Some are private or personal things—such as Maidenform brassiere or a pair of patched blue jeans. Some are public by definition, such as the bus Rosa Parks boarded and refused to move back for a white passenger. Some material things or inventions reflect the ways public policy affected the lives of Americans, such as the Enovid birth control pill. An invention like the electric wheelchair benefited both the private and public spheres: it eased the lives of physically disabled individuals, and it played a role in assisting those with disabilities to campaign successfully for broader civil rights. Artifacts from Modern America demonstrates how dozens of the material objects, items, technologies, or inventions of the 20th century serve as a window into a period of history. After an introductory discussion of how to approach material culture—the world of things—to better understand the American past, essays describe objects from the previous century that made a wide-ranging or long-lasting impact. The chapters reflect the ways that communication devices, objects of religious life, household appliances, vehicles, and tools and weapons changed the lives of everyday Americans. Readers will learn how to use material culture in their own research through the book’s detailed examples of how interpreting the historical, cultural, and social context of objects can provide a better understanding of the 20th-century experience.

**Freaks of Fortune** McFarland

This book takes a fresh look at freaks and freak shows in American culture. It provides an introduction to the history of the freak show in the 19th and 20th centuries and examines how freak shows have been used in popular culture to reflect and comment on the society that produced them. The book explores how freaks and freak shows have been used in various media, including literature, film, and television, to reflect and comment on society. The book concludes with a discussion of the current state of the freak show and its potential for the future.
between.

Faulkner, Writer of Disability Routledge
In her compelling reexamination of Djuna Barnes’s work, Daniela Caselli raises timely questions about Barnes, biography and feminist criticism, identity and authority, and modernist canon formation. Through close readings of Barnes’s manuscripts, correspondence, critically acclaimed and little-known texts, Caselli tackles one of the central unacknowledged issues in Barnes: intertextuality. She shows how throughout Barnes’s corpus the repetition of texts, by other authors (from Blake to Middleton) and by Barnes herself, forces us to rethink the relationship between authority and gender and the reasons for her marginal place within modernism. All her texts, linked as they are by correspondences and permutations, wage a war against the common sense of the straight mind. Caselli begins by analyzing how literary criticism has shaped our perceptions of Barnes, showing how the various personae assigned to Barnes are challenged when the right questions are posed: Why is Barnes such a famous author when many of her texts remain unread, even by critics? Why has criticism reduced Barnes’s work to biographical speculations? How can Barnes’s hybrid, eccentric, and unconventional corpus be read as part of literary modernism when it often seems to sever itself from it? How can an oeuvre reject the labels of feminist and lesbian literature, whilst nevertheless holding at its centre the relationships between language, sexuality, and the real? How can Barnes’s work help us to rethink the relation between simplicity and difficulty within literary modernism? Caselli concludes by arguing that Barnes’s complex and bewilderling work is committed to a high modernist notion of art as a supremely difficult undertaking whilst refusing to conform to standards of modernist acceptability.

Carson McCullers University of Wales Press
How fantasy meets reality as popular culture evolves and ignites postwar gender, sexual, and race revolutions. 2017 The Association for the Studies of the Present Book Prize Finalist Mention, 2017 Lora Romero First Book Award Presented by the American Studies Association Winner of the 2012 CLAGS Fellowship Award for Best First Book Project in LGBT Studies In 1964, noted literary critic Leslie Fiedler described American youth as “new mutants,” social rebels severing their attachments to American culture to remake themselves in their own image. 1960s comic book creators, anticipating Fiedler, began to morph American superheroes from icons of nationalism and white masculinity into actual mutant outcasts, defined by their genetic difference from ordinary humanity. These powerful misfits and “freaks” soon came to embody the social and political aspirations of America’s most marginalized groups, including women, racial and sexual minorities, and the working classes. In The New Mutants, Ramzi Fawaz draws upon queer theory to tell the story of these monstrous fantasy figures and how they grapple with radical politics from Civil Rights and The New Left to Women’s and Gay Liberation Movements. Through a series of comic book case studies – including The Justice League of America, The Fantastic Four, The X-Men, and The New Mutants – alongside late 20th century fan writing, cultural criticism, and political documents, Fawaz reveals how the American superhero modeled new forms of social belonging that counterculture youth would embrace in the 1960s and after. The New Mutants provides the first full-length study to consider the relationship between comic book fantasy and radical politics in the modern United States.

The New Mutants Oxford University 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 Airti Press without which the journal would not have seen the light of day. We are indebted to Airti 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 undisguisingly 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, Slan Hawthorne, Catherine Heszer, Tullio Lobetti, Theodore Proferes, and Cosimo Zene.

The Films of Tod Browning Routledge
This book examines literature by African, Native, and Jewish American novelists at the beginning of the twentieth century, a period of radical dislocation from homelands for these three ethnic groups as well as the period when such voices established themselves as central figures in the American literary canon.

Encyclopedia of Disability Univ of California Press
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 Kent; 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.

Transatlantic Modernism and the US Lecture Tour John Wiley & Sons

Freaks in Late Modernist American Culture explores the emergence of what Nancy Bombachi terms "late modernist freakish aesthetics" - a creative fusion of "high" and "low" themes and forms in relation to distorted bodies. Literary and cinematic texts about "freaks" by Nathanael West, Djuna Barnes, Tod Browning, and Carson McCullers subvert and reinvent modern progress narratives in order to challenge high modernist literary and social ideologies. These works are marked by an acceptance of the disteology, anomaly, and degeneration that racist discourses of the late nineteenth and early twentieth centuries associated with racial and ethnic outsiders, particularly Jews. In a period of American culture beset with increasing pressures for social and political conformity and with the threat of fascism from Europe, these late modernist narratives about "freaks" defy oppressive norms and values as they search for an anarchic and transformational creativity.

Garner's Modern American Usage SUNY Press

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 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.

Modern American Extremism and Domestic Terrorism Univ of North Carolina Press

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.

Virtual Modernism Routledge

Uses Michael Jordan as a vehicle for viewing the broader social, economic, political, and technological concerns that frame contemporary culture.


Presents a collection of critical essays on the works of Carson McCullers.

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
Since the 1890s, American artists have employed the arts of the freak show to envision radically different ways of being. The result is a rich avant-garde tradition that critiques and challenges capitalism from within. The Freak-garde traces the arts of the freak show from P. T. Barnum to Matthew Barney and demonstrates how a form of mass culture entertainment became the basis for a distinctly American avant-garde tradition. Exploring a wide range of writers, filmmakers, photographers, and artists who have appropriated the arts of the freak show, Robin Blyn exposes the disturbing power of human curiosities and the desires they unleash. Through a series of incisive and often startling readings, Blyn reveals how such figures as Mark Twain, Djuna Barnes, Tod Browning, Lon Chaney, Nathanael West, and Diane Arbus use these desires to propose alternatives to the autonomous and repressed subject of liberal capitalism. Blyn has achieved widespread renown. David Foster Wallace proclaimed that Bryan Garner is a genius and William Safire called the book excellent. In fact, due to the strength of his work on GMAU, Garner was the grammarian asked to write the grammar-and-usage chapter for the venerable Chicago Manual of Style. His advice on language matters is second to none.

Michael Jordan, Inc. Harvard University Press
This volume addresses disability in theater, and features all new work, including critical essays, interviews, personal essays, and an original play. It fills a gap in scholarship while promoting the profile of disability in theater. Peering Behind the Curtain examines the issues surrounding disability in many well-known plays, including Children of a Lesser God, The Elephant Man, 'night Mother, and Wit, as well as an original play by James McDonald.