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Sideshow U.S.A: Freaks and the American Cultural Imagination

Adams, Rachel

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Sideshow U S A Freaks And The American Cultural Imagination

David H. Richter



Sideshow U S A Freaks And The American Cultural Imagination:

Sideshow U.S.A. Rachel Adams, 2001-12 A staple of American popular culture during the 19th and early 20th centuries the freak show seemed to vanish after World War II This book reveals the image of the freak show with its combination of the grotesque horrific and amusing specimens

Sideshow U.S.A. Rachel Adams, 2001-12-01 A staple of American popular culture during the nineteenth and early twentieth centuries the freak show seemed to vanish after the Second World War But as Rachel Adams reveals in *Sideshow U S A* images of the freak show with its combination of the grotesque the horrific and the amusing stubbornly reappeared in literature and the arts Freak shows she contends have survived because of their capacity for reinvention Empty of any inherent meaning the freak s body becomes a stage for playing out some of the twentieth century s most pressing social and political concerns from debates about race empire and immigration to anxiety about gender and controversies over taste and public standards of decency *Sideshow U S A* begins by revisiting the terror and fascination the original freak shows provided for their audiences as well as exploring the motivations of those who sought fame and profit in the business of human exhibition With this history in mind Adams turns from live entertainment to more mediated forms of cultural expression the films of Tod Browning the photography of Diane Arbus the criticism of Leslie Fiedler and the fiction Carson McCullers Toni Morrison and Katherine Dunn Taken up in these works of art and literature the freak serves as a metaphor for fundamental questions about self and other identity and difference and provides a window onto a once vital form of popular culture Adams s study concludes with a revealing look at the revival of the freak show as live performance in the late 1980s and the 1990s Celebrated by some the freak show s recent return is less welcome to those who have traditionally been its victims At the beginning of a new century Adams sees it as a form of living history a testament to the vibrancy and inventiveness of American popular culture as well as its capacity for cruelty and injustice Because of its subject matter this interesting and complex study is provocative as well as thought provoking *Virginia Quarterly Review*

Monstrosity Alexa Wright, 2013-06-30 From the Monster of Ravenna to the Elephant Man Myra Hindley and Ted Bundy the visualisation of real human monsters has always played a part in how society sees itself But what is the function of a monster Why do we need to embody and represent what is monstrous This book investigates the appearance of the human monster in Western culture both historically and in our contemporary society It argues that images of real rather than fictional human monsters help us both to identify and to interrogate what constitutes normality we construct what is acceptable in humanity by depicting what is not quite acceptable By exploring theories and examples of abnormality freakishness madness otherness and identification Alexa Wright demonstrates how monstrosity and the monster are social and cultural constructs However it soon becomes clear that the social function of the monster however altered a form it takes remains constant it is societal self defence allowing us to keep perceived monstrosity at a distance Through engaging with the work of Michel Foucault Julia Kristeva and Canguilhem to name but a few Wright scrutinises and critiques

the history of a mode of thinking She reassesses and explodes conventional concepts of identity obscuring the boundaries between what is normal and what is not

The Entertainer Margaret Talbot, 2013-11-05 Using the life and career of her father an early Hollywood actor New Yorker writer Margaret Talbot tells the thrilling story of the rise of popular culture through a transfixing personal lens The arc of Lyle Talbot's career is in fact the story of American entertainment Born in 1902 Lyle left his home in small town Nebraska in 1918 to join a traveling carnival From there he became a magician's assistant an actor in a traveling theater troupe a romantic lead in early talkies then an actor in major Warner Bros pictures with stars such as Humphrey Bogart and Carole Lombard then an actor in cult B movies and finally a part of the advent of television with regular roles on *The Adventures of Ozzie and Harriet* and *Leave It to Beaver* Ultimately his career spanned the entire trajectory of the industry In her captivating impeccably researched narrative a charmed combination of Hollywood history social history and family memoir Margaret Talbot conjures warmth and nostalgia for those earlier eras of 10s and 20s small town America 30s and 40s Hollywood She transports us to an alluring time simpler but also exciting and illustrates the changing face of her father's America all while telling the story of mass entertainment across the first half of the twentieth century

Spectacles of Reform Amy E. Hughes, 2012-12-17 In the nineteenth century long before film and television brought us explosions car chases and narrow escapes it was America's theaters that thrilled audiences with sensation scenes of speeding trains burning buildings and endangered bodies often in melodramas extolling the virtues of temperance abolition and women's suffrage Amy E Hughes scrutinizes these peculiar intersections of spectacle and reform revealing the crucial role that spectacle has played in American activism and how it has remained central to the dramaturgy of reform Hughes traces the cultural history of three famous sensation scenes the drunkard with the delirium tremens the fugitive slave escaping over a river and the victim tied to the railroad tracks assessing how these scenes conveyed allayed and denied concerns about the rights and responsibilities of citizenship These images also appeared in printed propaganda suggesting that the coup d'état was an essential part of American reform culture Additionally Hughes argues that today's producers and advertisers continue to exploit the affective dynamism of spectacle reaching an even broader audience through film television and the Internet To be attuned to the dynamics of spectacle Hughes argues is to understand how we see Her book will interest not only theater historians but also scholars and students of political literary and visual culture who are curious about how U S citizens saw themselves and their world during a pivotal period in American history

The Failed Individual Katharina Motyl, Regina Schober, 2017-11-09 The freedom of the individual to aim high is a deeply rooted part of the American ethos but we rarely acknowledge its flip side failure If people are responsible for their individual successes is the same true of their failures *The Failed Individual* brings together a variety of disciplinary approaches to explore how people fail in the United States and the West at large whether economically politically socially culturally or physically How do we understand individual failure especially in the context of the zero sum game of international capitalism And what new spaces

of resistance or even pleasure might failure open up for people and society

Queer and Subjugated Knowledges:

Generating Subversive Imaginaries Kerry H. Robinson, Cristyn Davies, Bronwyn Davies, 2012 Queer and Subjugated Knowledges generating subversive Imaginaries makes an invaluable contribution to gender and sexuality studies engaging with queer theory to reconceptualize everyday interactions The scholars in this book respond to J Halberstam's call to engage in alternative imaginings to reconceptualize forms of being the production of knowledge and envisage a world with different sites for justice and injustice The recent work of cultural theorist Judith Halberstam makes new investments in the notion of the counter hegemonic the subversive and the alternative For Halberstam *Transnational Cinematic and Popular Music Icons* Aaron Lefkowitz, 2017-09-08 Transnational Cinematic's and Queen Latifah's transnational popular cultural struggles between domination and autonomy with a particular emphasis on their films and popular music Linking each performer to twentieth century U S African American and global gender histories and noting the intersections of race gender sexuality class and empire in their overlapping transnational biographies Transnational Cinematic Popular Music Icons Lena Horne Dorothy Dandridge Queen Latifah 1917 2017 connects Horne Dandridge and Latifah to each other and legacies of Hollywood stereotypes and popular music's internationally routed politics Through a close reading of Horne's Dandridge's and Latifah's films and popular music the performers tie to historic black transnational caricatures from the tragic mulatto to Sapphire Mammy and Jezebel and additional non white female performers from Josephine Baker to Halle Berry maneuvering within transnational popular culture industrial matrices and against white supremacist and hetero patriarchal forces

Wasted:

Performing Addiction in America Dr Heath A Diehl, 2016-01-28 Departing from the scholarly treatment of addiction as a form of rhetoric or discursive formation Wasted Performing Addiction in America focuses on the material lived experience of addiction and the ways in which it is shaped by a metaphor of waste from the manner in which people describe the addict the experience of inebriation or his or her systematic exclusion from various aspects of American culture It will appeal to scholars of popular culture cultural and media studies performance studies sociology and American culture *The Oxford Handbook of Disability History* Michael A. Rembis, Catherine Jean Kudlick, Kim E. Nielsen, 2018 The Oxford Handbook of Disability History features twenty seven articles that span the diverse global history of the disabled from antiquity to today

Beasts of Burden Sunaura Taylor, 2017-03-07 2018 American Book Award Winner A beautifully written deeply provocative inquiry into the intersection of animal and disability liberation and the debut of an important new social critic How much of what we understand of ourselves as human depends on our physical and mental abilities how we move or cannot move in and interact with the world And how much of our definition of human depends on its difference from animal Drawing on her own experiences as a disabled person a disability activist and an animal advocate author Sunaura Taylor persuades us to think deeply and sometimes uncomfortably about what divides the human from the animal the disabled from the nondisabled and what it might mean to break down those divisions to claim the animal and the vulnerable in ourselves in a process she calls

cripping animal ethics *Beasts of Burden* suggests that issues of disability and animal justice which have heretofore primarily been presented in opposition are in fact deeply entangled Fusing philosophy memoir science and the radical truths these disciplines can bring whether about factory farming disability oppression or our assumptions of human superiority over animals Taylor draws attention to new worlds of experience and empathy that can open up important avenues of solidarity across species and ability *Beasts of Burden* is a wonderfully engaging and elegantly written work both philosophical and personal by a brilliant new voice

Hideous Progeny Angela Smith,2012-01-24 Twisted bodies deformed faces aberrant behavior and abnormal desires characterized the hideous creatures of classic Hollywood horror which thrilled audiences with their sheer grotesqueness Most critics have interpreted these traits as symptoms of sexual repression or as metaphors for other kinds of marginalized identities yet Angela M Smith conducts a richer investigation into the period s social and cultural preoccupations She finds instead a fascination with eugenics and physical and cognitive debility in the narrative and spectacle of classic 1930s horror heightened by the viewer s desire for visions of vulnerability and transformation Reading such films as *Dracula* 1931 *Frankenstein* 1931 *Dr Jekyll and Mr Hyde* 1931 *Freaks* 1932 and *Mad Love* 1935 against early twentieth century disability discourse and propaganda on racial and biological purity Smith showcases classic horror s dependence on the narratives of eugenics and physiognomics She also notes the genre s conflicted and often contradictory visualizations Smith ultimately locates an indictment of biological determinism in filmmakers visceral treatments which take the impossibility of racial improvement and bodily perfection to sensationalistic heights Playing up the artifice and conventions of disabled monsters filmmakers exploited the fears and yearnings of their audience accentuating both the perversity of the medical and scientific gaze and the debilitating experience of watching horror Classic horror films therefore encourage empathy with the disabled monster offering captive viewers an unsettling encounter with their own impairment Smith s work profoundly advances cinema and disability studies in addition to general histories concerning the construction of social and political attitudes toward the Other

Colonising Disability Esme Cleall,2022-08-04 *Colonising Disability* explores the construction and treatment of disability across Britain and its empire from the nineteenth to the early twentieth century Drawing on a wide range of sources Esme Cleall explores how disability increasingly became associated with difference and argues that it did so through intersecting with other categories of otherness such as race Philanthropic legal literary religious medical educational eugenistic and parliamentary texts are examined to unpick representations of disability that overtime became pervasive with significant ramifications for disabled people Cleall also uses multiple examples to show how disabled people navigated a wide range of experiences from freak shows in Britain to missions in India to immigration systems in Australia including exploring how they mobilised to resist discrimination and constitute their own identities By assessing the intersection between disability and race Dr Cleall opens up questions about normalcy and the making of the imperial self

Darwin in Atlantic Cultures Jeannette Eileen Jones,Patrick B. Sharp,2010-06-21 This collection is an

interdisciplinary edited volume that examines the circulation of Darwinian ideas in the Atlantic space as they impacted systems of Western thought and culture Specifically the book explores the influence of the principle tenets of Darwinism such as the theory of evolution the ape man theory of human origins and the principle of sexual selection on established transatlantic intellectual traditions and cultural practices In doing so it pays particular attention to how Darwinism reconfigured discourses on race gender and sexuality in a transnational context Covering the period from the publication of The Origin of Species 1859 to 1933 when the Nazis National Socialist Party took power in Germany the essays demonstrate the dissemination of Darwinian thought in the Western world in an unprecedented commerce of ideas not seen since the Protestant Reformation Learned societies literary groups lyceums and churches among other sites for public discourse sponsored lectures on the implications of Darwin s theory of evolution for understanding the very ontological codes by which individuals ordered and made sense of their lives Collectively these gatherings reflected and constituted what the contributing scholars to this volume view as the discursive power of the cultural politics of Darwinism

The Body in the Anglosphere, 1880-1920 Robert W. Thurston, 2021-12-30 Focusing on the body in every chapter this book examines the changing meanings and profound significance of the physical form among the Anglo Saxons from 1880 to 1920 They formed an imaginary but in many ways quite real community that ruled much of the world Among them racism became more virulent To probe the importance of the body this book brings together for the first time the many areas in which the physical form was newly or more extensively featured from photography through literature frontier wars violent sports and the global circus Sex sexuality concepts of gender including women s possibilities in all areas of life and the meanings of race and of civilization figured regularly in Anglo discussions Black people challenged racism by presenting their own photos of respectable folk As all this unfolded Anglo men and women faced the problem of maintaining civilized control vs the need to express uninhibited feeling With these issues in mind it is evident that the origins of today s debates about race and gender lie in the late nineteenth century

Unfixable Forms Katherine Schaap Williams, 2021-06-15 Unfixable Forms explores how theatrical form remakes and is in turn remade by early modern disability Figures described as deformed lame crippled ugly sick and monstrous crowd the stage in English drama of the sixteenth and seventeenth centuries In each case such a description distills cultural expectations about how a body should look and what a body should do yet crucially demands the actor s embodied performance In the early modern theater concepts of disability collide with the deforming vulnerable body of the actor Reading dramatic texts alongside a diverse array of sources ranging from physic manuals to philosophical essays to monster pamphlets Katherine Schaap Williams excavates an archive of formal innovation to argue that disability is at the heart of the early modern theater s exploration of what it means to put the body of an actor on the stage Offering new interpretations of canonical works by William Shakespeare Ben Jonson Thomas Dekker Thomas Middleton and William Rowley and close readings of little known plays such as The Fair Maid of the Exchange and A Larum For London Williams

demonstrates how disability cuts across foundational distinctions between nature and art form and matter and being and seeming Situated at the intersections of early modern drama disability studies and performance theory *Unfixable Forms* locates disability on the early modern stage as both a product of cultural constraints and a spark for performance's unsettling demands and electrifying eventfulness ***Bodies in Revolt*** Ruth O'Brien, 2013-08-21 *Bodies in Revolt* argues that the Americans with Disabilities Act ADA could humanize capitalism by turning employers into care givers creating an ethic of care in the workplace Unlike other feminists Ruth O'Brien bases her ethics not on benevolence but rather on self preservation She relies on Deleuze's and Guattari's interpretation of Spinoza and Foucault's conception of corporeal resistance to show how a workplace ethic that is neither communitarian nor individualistic can be based upon the rallying cry one for all and all for one ***The Sonic Color Line*** Jennifer Lynn Stoever, 2016-11-15 Race is a visual phenomenon the ability to see difference At least that is what conventional wisdom has led us to believe Yet *The Sonic Color Line* argues that American ideologies of white supremacy are just as dependent on what we hear voices musical taste volume as they are on skin color or hair texture Reinforcing compelling new ideas about the relationship between race and sound with meticulous historical research Jennifer Lynn Stoever helps us to better understand how sound and listening not only register the racial politics of our world but actively produce them Through analysis of the historical traces of sounds of African American performers Stoever reveals a host of racialized aural representations operating at the level of the unseen the sonic color line and exposes the racialized listening practices she figures as the listening ear New York University Press ***A Companion to Literary Theory*** David H. Richter, 2018-02-16 Introduces readers to the modes of literary and cultural study of the previous half century *A Companion to Literary Theory* is a collection of 36 original essays all by noted scholars in their field designed to introduce the modes and ideas of contemporary literary and cultural theory Arranged by topic rather than chronology in order to highlight the relationships between earlier and most recent theoretical developments the book groups its chapters into seven convenient sections I Literary Form Narrative and Poetry II The Task of Reading III Literary Locations and Cultural Studies IV The Politics of Literature V Identities VI Bodies and Their Minds and VII Scientific Inflections Allotting proper space to all areas of theory most relevant today this comprehensive volume features three dozen masterfully written chapters covering such subjects as Anglo American New Criticism Chicago Formalism Russian Formalism Derrida and Deconstruction Empathy Affect Studies Foucault and Poststructuralism Marx and Marxist Literary Theory Postcolonial Studies Ethnic Studies Gender Theory Freudian Psychoanalytic Criticism Cognitive Literary Theory Evolutionary Literary Theory Cybernetics and Posthumanism and much more Features 36 essays by noted scholars in the field Fills a growing need for companion books that can guide readers through the thicket of ideas systems and terminologies Presents important contemporary literary theory while examining those of the past *The Wiley Blackwell Companion to Literary Theory* will be welcomed by college and university students seeking an accessible and authoritative guide to the complex and often

intimidating modes of literary and cultural study of the previous half century Faulkner, Writer of Disability Taylor Hagood, 2015-01-12 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

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