Online Library Is The Rectum A Grave And Other Essays

Is The Rectum A Grave And Other Essays | 7eddae7a568b3a7b9c67dadb337ea5988

HomosLeo BersaniQueer/Early/ModernBad LogicTendenciesMale Subjectivity at the MarginsMen, Women, and Chain SawsOther SisterhoodsTransgression

The profound influence of the Hollywood musical across geographical and cultural boundaries has long been neglected. This original collection of essays seeks to initiate a new critical debate by approaching classic Hollywood films from perspectives such as ‘musicology’. Broadening the scope of previous studies, this volume also examines the manner in which European cinema appropriated the musical to create new meanings. It provides an innovative reading of the influence of the musical on youth culture, and its endorsement in modern dance movies and the music video. The volume covers the themes of: • Music and Structure • Classical Hollywood Musical Cinematic Practice • Star Texts • European Musical Forms • Minority Identities • Youth Cultures This is an entertaining and valuable text for students on degree courses in Film and Music. Thought-provoking and authoritative, it will also be a welcome resource for those researching and teaching in the area.

"Silverman sets out to offer a bold new look at some masculinities which deviate from the social norm. This book looks at male film-makers, novelists and literary cinematic characters who position themselves more as "women" than as "men" and in so doing surrender male power and privilege."--Pub. desc.

This is a book about the exhilaration and the catastrophe of embodiment. Analyzing different instances of injured bodies, Peggy Phelan considers what sustained attention to the affective force of trauma might yield for critical theory. Advocating what she calls "performative writing", she creates an extraordinary fusion of critical and creative thinking which erodes the distinction between art and theory, fact and fiction. The bodies she examines here include Christ’s, as represented in Caravaggio’s painting The Incredulity of St Thomas, Anita Hill’s and Clarence Thomas’s bodies as they were performed during the Senate hearings, the disinterred body of the Rose Theatre, exemplary bodies reconstructed through psychoanalytic talking cures, and the filmic bodies created by Tom Joslin, Mark Massi, and Peter Friedman in Silverlake Life: The View From Here. This new work by the highly-acclaimed author of Unmarked makes a stunning advance in performance theory in dialogue with psychoanalysis, queer theory, and cultural studies.

A teacher of working-class and social history, and editor of the Canadian journal Labour/Le Travail, Palmer chronicles those who defied authority, choosing to live dangerously outside the defining cultural constraints of early insurgent--and later dominant--capitalism. They include peasants, religious heretics, witches, pirates, runaway slaves, prostitutes and pornographers, frequenters of taverns and fraternal society lodge rooms, revolutionaries, blues and jazz musicians, beats, and contemporary youth gangs. Annotation copyrighted by Book News Inc., Portland, OR

Taking on those who would limit sexual freedom, New Sexual Agendas challenges the notion that there are fixed sexual behaviors for men and women. This engaging collection draws on a number of disciplines including women’s studies, literature, gender studies, cultural studies, history, politics, education, sociology, and psychology.

D. H. Lawrence Today is a rare and extraordinary blend of intellectual-political history, psycho-literary biography, and literary criticism not seen in Lawrence studies since the heyday of F. R. Leavis. Barry J. Scherr provides a vigorous defense of Lawrence against his powerful enemies in the literary-cultural-political-academic world - a world dominated today by the political correctness of the elite extreme left-wing intelligentsia. Dr. Scherr employs a daring,
original, intense strategy to deal with Lawrence’s enemies, involving unique, intricate, complex explication de texte as well as incisive polemic. Unconventional and seminal, D. H. Lawrence Today is the most stimulating, provocative, courageous book on Lawrence to appear in many years.

In Queer/Early/Modern, Carla Freccero, a leading scholar of early modern European studies, argues for a reading practice that accounts for the queerness of temporality, for the way past, present, and future time appear out of sequence and in dialogue in our thinking about history and texts. Freccero takes issue with New Historicism accounts of sexual identity that claim to respect historical proprieties and to derive identity categories from the past. She urges us to see how the indeterminacies of subjectivity found in literary texts challenge identitarian constructions and she encourages us to read differently the relation between history and literature. Contending that the term “queer,” in its indeterminacy, points the way toward alternative ethical reading practices that do justice to the aftereffects of the past as they live on in the present, Freccero proposes a model of “fantasmatic historiography” that brings together history and fantasy, past and present, event and affect. Combining feminist theory, queer theory, psychoanalysis, deconstruction, and literary criticism, Freccero takes up a series of theoretical and historical issues related to debates in queer theory, feminist theory, the history of sexuality, and early modern studies. She juxtaposes readings of early and late modern texts, discussing the lyric poetry of Petrarch, Louise Labé, and Melissa Ethridge; David Halperin’s take on Michel Foucault via Apuleius’s The Golden Ass and Boccaccio’s Decameron; and France’s domestic partner legislation in connection with Marguerite de Navarre’s Heptameron. Turning to French cleric Jean de Léry’s account, published in 1578, of having witnessed cannibalism and religious rituals in Brazil some twenty years earlier and to the twentieth-century Brandon Teena case, Freccero draws on Jacques Derrida’s concept of spectrality to propose both an ethics and a mode of interpretation that acknowledges and is inspired by the haunting of the present by the past.

Performance and Cultural Politics is a groundbreaking collection of essays which explore the historical and cultural territories of performance, written by the foremost scholars in the field. The essays, exploring performance art, theatre, music and dance, range from Oscar Wilde to Eric Clapton; from the Rose Theatre to U.S. Holocaust museums. The topic includes: * Sex Play: Stereotype, Pose and Dildo * Grave Performances: The Cultural Politics of Memory * Genealogies: Critical Performances * Identity Politics: Passing, Carnival and the Law In the concluding section, ‘Performer’s Performance’, performance artist Robbie McCauley offers the practitioner’s perspective on performance studies. Interdisciplinary, thought-provoking and rich in new ideas, Performance and Cultural Politics is a landmark in the emerging field of performance studies. Prominent participants in the development of queer theory explore the field in relation to their own intellectual itineraries, reflecting on its accomplishments, limitations, and critical potential.

"There is much to like about a book which gets real about the male anus as a site of penetrability which is not reducible to discourses of feminization, phallicization or psychosis. With real panache and poetic flair, it returns us to an earlier moment in queer theoretical discourse we would associate with Lee Edelman’s Homographesis (easily the best book ever written in queer theory and every page of The Penetrated Male reminded me of it), Calvin Thomas’ Male Matters, and Leo Bersani’s "Is the Rectum a Grave?" Given the recent squeamishness in queer theoretical circles about shit, anality, and penetrability, there is real value (and it is not some sort of nostalgia for an earlier moment we might want to get back to) in this book which never shies away from any of these matters. As embodied and eroticized theory, it fills a much needed hole in contemporary discourse about the male body. It is a book I should like to have written." (Michael O'Rourke) Through nuanced readings of a handful of modernist texts (Baudelaire, Huysmans, Wilde, Genet, Joyce, and Schreber’s Memoirs), this book explores and interrogates the figure of the penetrated male body, developing the concept of the behind as a site of both fascination and fear. Deconstructing the penetrated male body and the genderisation of its representation, The Penetrated Male offers new understandings of passivity, suggesting that the modern masculine subject is predicated on penetrability it must always disavow. Arguing that representation is the embodiment of erotic thought, it is an important contribution to queer theory and our understandings of gendered bodies.

The Interval offers the first sustained analysis of the concept grounding Irigaray’s thought: the constitutive yet incalculable interval of sexual difference. In an
extension of Irigaray's project, Hill takes up her formulation of the interval as a way of rereading Aristotle's concept of topos and Bergson's concept of duration. Hill diagnoses a sexed hierarchy at the heart of Aristotle's and Bergson's presentations. Yet beyond that phallocentrism, she points out how Aristotle’s theory of topos as a sensible relation between two bodies that differ in being and Bergson's intuition of duration as an incalculable threshold of becoming are indispensable to the feminist effort to think about sexual difference. Reading Irigaray with Aristotle and Bergson, Hill argues that the interval cannot be grasped as a space between two identities; it must be characterized as the sensible threshold of becoming, constitutive of the very identity of beings. The interval is the place of the possibility of sexed subjectivity and intersubjectivity; the interval is also a threshold of the becoming of sexed forces.

A collection of essays, originally published in journals or given as speeches, explores the social, political, economic, and cultural devastation of AIDS, explaining why AIDS no longer determines the agenda of gay politics and why it has been displaced by such issues as gay marriage and gays in the military. Reprint.

An examination of how the body--its organs, limbs, and viscera--were represented in the literature and culture of early modern Europe. This provocative volume demonstrates, the symbolism of body parts challenge our assumptions about "the body" as a fundamental Renaissance image of self, society, and nation.

Over the course of a distinguished career, critic Leo Bersani has tackled a range of issues in his writing, and this collection gathers together some of his finest work. Beginning with one of the foundations of queer theory—his famous meditation on how sex leads to a shattering of the self, “Is the Rectum a Grave?”—this volume charts the inspired connections Bersani has made between sexuality, psychoanalysis, and aesthetics. Over the course of these essays, Bersani grapples with thinkers ranging from Plato to Descartes to Georg Simmel. Foucault and Freud recur as key figures, and although Foucault rejected psychoanalysis, Bersani contends that by considering his ideas alongside Freud’s, one gains a clearer understanding of human identity and how we relate to one another. For Bersani, art represents a crucial guide for conceiving new ways of connecting to the world, and so, in many of these essays, he stresses the importance of aesthetics, analyzing works by Genet, Caravaggio, Proust, Almodóvar, and Godard. Documenting over two decades in the life of one of the best minds working in the humanities today, Is the Rectum a Grave? and Other Essays is a unique opportunity to explore the fruitful career of a formidable intellect.

Challenges the heterocentric foundations of critical scholarship and theories of sexual difference and investigates the complex relations between desires and identifications, libidinal economies and social configurations, political representations and sexual symbolizations.

Examines the importance of Leo Bersani’s work for queer theory, psychoanalysis, literary criticism and theory, cultural studies, and film studies. For more than fifty years, Leo Bersani’s writing has inspired and challenged scholars in the fields of literary criticism and theory, cultural studies, queer theory, psychoanalysis, and film and visual studies. This is the first book-length collection on this important author. The book’s extensive introduction outlines in detail Bersani’s oeuvre, particularly its place in queer thought and his complicated relationships with the fields of queer theory and psychoanalysis. The subsequent contributions by notable scholars in various fields demonstrate the richness and open-endedness of his work. The book concludes with a new interview with Bersani. “Leo Bersani is filled with erudite, beautifully written, provocative essays that make abundantly clear not only the trajectory and importance of Bersani’s work, but the many ideas that work enables.” — Elizabeth Freeman, author of Time Binds: Queer Temporalities, Queer Histories

“These stellar essays offer up important and unsettling insights into one of our most fearless thinkers. Thanks to this collection’s extensive engagements with his body of knowledge, scholars are now able to approach Leo Bersani’s prose—in all of its shattering beauty—in a dazzling new light.” — Scott Herring, author of Another Country: Queer Anti-Urbanism
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Is it time to take a break from feminism? In this pathbreaking book, Janet Halley reassesses the place of feminism in the law and politics of sexuality. She argues that sexuality involves deeply contested and clashing realities and interests, and that feminism helps us understand only some of them. To see crucial dimensions of sexuality that feminism does not reveal—the interests of gays and lesbians to be sure, but also those of men, and of constituencies and values beyond the realm of sex and gender—we might need to take a break from feminism. Halley also invites feminism to abandon its uncritical relationship to its own power. Feminists are, in many areas of social and political life, partners in governance. To govern responsibly, even on behalf of women, Halley urges, feminists should try taking a break from their own presuppositions. Halley offers a genealogy of various feminisms and of gay, queer, and trans theories as they split from each other in the United States during the 1980s and 1990s. All these incommensurate theories, she argues, enrich thinking on the left not despite their break from each other but because of it. She concludes by examining legal cases to show how taking a break from feminism can change your very perceptions of what’s at stake in a decision and liberate you to decide it anew.

Addresses the multifaceted aspects of transgression in the digital age, from piracy to audio mashups.

While the growing field of scholarship on heavy metal music and its subcultures has produced excellent work on the sounds, scenes, and histories of heavy metal around the world, few works have included a study of gender and sexuality. This cutting-edge volume focuses on queer fans, performers, and spaces within the heavy metal sphere, and demonstrates the importance, pervasiveness, and subcultural significance of queerness to the heavy metal ethos. Heavy metal scholarship has until recently focused almost solely on the roles of heterosexual hypermasculinity and hyperfemininity in fans and performers. The dependence on that narrow dichotomy has limited heavy metal scholarship, resulting in poorly critiqued discussions of gender and sexuality that serve only to underpin the popular imagining of heavy metal as violent, homophobic and inherently masculine. This book queers heavy metal studies, bringing discussions of gender and sexuality in heavy metal out of that poorly theorized dichotomy. In this interdisciplinary work, the author connects new and existing scholarship with a strong ethnographic study of heavy metal’s self-identified queer performers and fans in their own words, thus giving them a voice and offering an original and ground-breaking addition to scholarship on popular music, rock, and queer studies.

First published in 1995. Routledge is an imprint of Taylor & Francis, an informa company.

In Orgasmology, Annamarie Jagose takes orgasm as her queer scholarly object, tracing the career of orgasm across the twentieth century.

This collection brings together scholars and artists in disability studies, sexuality, queer theory, and feminism, to show how much sexuality studies and disability studies have to learn from each other.
From its first publication in 1992, *Men, Women, and Chain Saws* has offered a groundbreaking perspective on the creativity and influence of horror cinema since the mid-1970s. Investigating the popularity of the low-budget tradition, Carol Clover looks in particular at slasher, occult, and rape-revenge films. Although such movies have been traditionally understood as offering only sadistic pleasures to their mostly male audiences, Clover demonstrates that they align spectators not with the male tormentor, but with the females tormented—notably the slasher movie’s "final girls"—as they endure fear and degradation before rising to save themselves. The lesson was not lost on the mainstream industry, which was soon turning out the formula in well-made thrillers. Including a new preface by the author, this Princeton Classics edition is a definitive work that has found an avid readership from students of film theory to major Hollywood filmmakers.

Examines how interactions between ecology and psychoanalysis shifted the focus of the American wilderness narrative from environment to identity.

"If catastrophe is not representable according to the narrative explanations which would ‘make sense’ of history, then making sense of ourselves and charting the future are not impossible. But we are, as it were, marked for life, and that mark is insuperable, irrecoverable. It becomes the condition by which life is risked, by which the question of whether one can move, and with whom, and in what way is framed and incited by the irreversibility of loss itself."—Judith Butler, from the Afterword "Loss is a wonderful volume: powerful and important, deeply moving and intellectually challenging at the same time, ethical and not moralistic. It is one of those rare collections that work as a multifaceted whole to map new areas for inquiry and pose new questions. I found myself educated and provoked by the experience of participating in an ongoing dialogue."—Amy Kaplan, author of *The Anarchy of Empire in the Making of U.S. Culture*

In this ground-breaking and provocative book, Roy Grundmann contends that Andy Warhol's notorious 1964 underground film, Blow Job, serves as rich allegory as well as suggestive metaphor for post-war American society's relation to homosexuality. Arguing that Blow Job epitomizes the highly complex position of gay invisibility and visibility, Grundmann uses the film to explore the mechanisms that constructed pre-Stonewall white gay male identity in popular culture, high art, science, and ethnography. Grundmann draws on discourses of art history, film theory, queer studies, and cultural studies to situate Warhol's work at the nexus of Pop art, portrait painting, avant-garde film, and mainstream cinema. His close textual analysis of the film probes into its ambiguities and the ways in which viewers respond to what is and what is not on screen. Presenting rarely reproduced Warhol art and previously unpublished Ed Wallowitch photographs along with now iconic publicity shots of James Dean, Grundmann establishes Blow Job as a consummate example of Warhol's highly insightful engagement with a broad range of representational codes of gender and sexuality. Roy Grundmann is Assistant Professor of Film Studies at Boston University and a contributing editor of Cineaste.

The Routledge Queer Studies Reader provides a comprehensive resource for students and scholars working in this vibrant and interdisciplinary field. The book traces the emergence and development of Queer Studies as a field of scholarship, presenting key critical essays alongside more recent criticism that explores new directions. The collection is edited by two of the leading scholars in the field and presents: individual introductory notes that situate each work within its historical, disciplinary and theoretical contexts essays grouped by key subject areas including Genealogies, Sex, Temporalities, Kinship, Affect, Bodies, and Borders writings by major figures including Eve Kosofsky Sedgwick, Judith Butler, David M. Halperin, José Esteban Muñoz, Elizabeth Grosz, David Eng, Judith Halberstam and Sara Ahmed. The Routledge Queer Studies Reader is a field-defining volume and presents an illuminating guide for established scholars and also those new to Queer Studies.

At a time when "sexy" can be an adjective for anything, when sexual awareness is declared to be advancing faster in months than in the past half century, and when pundits warn of sexual overload, the actual representation of sex is still deemed confrontational, aggressive, "in your face." While critics accuse the academy of an obsession with sexuality, they also complain that nothing that appears to refer to sex really does. In readings ranging across film, drama, opera, fine art, and critical theory, Mandy Merck considers these phenomena as well as the role of the dog in anti-porn propaganda, the unacknowledged
significance of the lesbian hand, and the early retirement of the phallus. Other topics include the relationship of women’s tennis and prostitution, the gendering of the wild and the tame in the age of AIDS, and the sexlessness of postmodern criticism. In Your Face ends with the face and its alleged desecration by fellatio. Germaine Greer’s condemnation of Bill Clinton for “fucking the faces of little girls” is examined in the light of one of Monica Lewinsky’s endearments for the President—“fuckface.” In a country whose last great Presidential scandal revolved around a key witness known only as “Deep Throat” and whose current Chief Executive works in the “Oral Office,” giving head is going down in history. Analyzing the strange relationship of Linda Lovelace, Camille Paglia, and Paul de Man, In Your Face concludes by considering desire and disgust in high and low places.

Using the 2000 Little Sisters v Customs Canada case as a springboard, Kendall argues that gay male pornography violates the legal right to sex equality, and that there is little to be gained from sexualized conformity.

The repression of desire uncovered in the production of scatological comedy.


“A coming-of-age tale for both the gay community at large and a nation coming to terms with that community’s place in American society” (The Boston Globe). Part memoir, part extended essay, Visions and Revisions is a foray into the period between 1987, when the AIDS Coalition to Unleash Power (ACT UP) was founded, and 1996, when medical advances transformed AIDS from a virtual death sentence into a chronic manageable illness. Offering a sweeping, collage-style portrait of a tumultuous era, this book takes readers from the serial killings of gay men in New York, London, and Milwaukee, through Dale Peck’s first loves upon coming out of the closet, to the transformation of LGBT people from marginal, idealistic fighters to their present place in a world of widespread, if fraught, mainstream acceptance. Named as one of 2015’s best nonfiction books by Flavorwire, the narrative pays particular attention to the words and deeds of AIDS activists, offering a street-level portrait of ACT UP and considerations of AIDS-centered fiction and criticism of the time—as well as intimate, sometimes elegiac portraits of artists, activists, and HIV-positive people Peck knew. Peck’s fiery rhetoric against a government that sat on its hands for the first several years of the epidemic is tinged with the idealism of a young gay man discovering his political, artistic, and sexual identity. The result is “a flinty-eyed look into the heart of the H.I.V. epidemic, from the late 1980s until the development of protease inhibitors and combination therapies in the mid-1990s [and] a compelling snapshot of the social activism that defined the era” (The New York Times Book Review).

Acclaimed for his intricate, incisive, and often controversial explorations of art, literature, and society, Leo Bersani now addresses homosexuality in America. Hardly a day goes by without the media focusing an often sympathetic beam on gay life—and, with AIDS, on gay death. Gay plays on Broadway, big book awards to authors writing on gay subjects, Hollywood movies with gay themes, gay and lesbian studies at dozens of universities, openly gay columnists and even editors at national mainstream publications, political leaders speaking in favor of gay rights: it seems that straight America has finally begun to listen to homosexual America. Still, Bersani notes, not only has homophobia grown more virulent, but many gay men and lesbians themselves are reluctant to be identified as homosexuals. In Homos, he studies the historical, political, and philosophical grounds for the current distrust, within the gay community, of self-identifying moves, for the paradoxical desire to be invisibly visible. While acknowledging the dangers of any kind of group identification (if you can be singled out, you can be disciplined), Bersani argues for a bolder presentation of what it means to be gay. In their justifiable suspicion of labels, gay men and lesbians have nearly disappeared into their own sophisticated awareness of how they have been socially constructed. By downplaying their sexuality, gays risk self-immolation—they will melt into the stifling culture they had wanted to contest. In his chapters on contemporary queer theory, on Foucault and psychoanalysis, on the politics of sadomasochism, and on the image of “the gay outlaw” in works by Gide, Proust, and Genet, Bersani raises the exciting possibility that same-sex desire by its very nature can disrupt oppressive social orders. His spectacular theory of “homo-ness” will be of interest to straights
as well as gays, for it designates a mode of connecting to the world embodied in, but not reducible to, a sexual preference. The gay identity Bersani advocates is more of a force—as such, rather cool to the modest goal of social tolerance for diverse lifestyles—which can lead to a massive redefining of sociality itself, and of what we might expect from human communities. Reviews of this book: "Perhaps no one since Leo Bersani in 'Is the Rectum a Grave?' has written so convincingly against the danger of homosexual assimilation as Leo Bersani in Homos. One of the strongest elements of [this book] is Bersani's attack on things which promote a ‘denial of sex,’ whether it be sex acts themselves or, more importantly, the context in which those sex acts are made possible. Homos is a profound piece of imaginative literature." DD—Dale Peck, Voice Literary Supplement "In Homos, Leo Bersani effectively attacks some sacred cows of gay cultural theory. Most obviously, he argues against the tenet that gay and lesbian identities are socially constructed and so ultimately (indeed, preferably) dissolvable. Refreshingly, Bersani also does not skate round sensitive questions such as the status of sadomasochism within gay sexual practice, and the tortuousness of the political liaison between gays and lesbians. Bersani emerges as our most persuasive advocate of homosexual identities that offer and require social resistance—he terms this 'anticommunitarianism'—but also as perhaps the only writer in the field who convincingly brings together psychological and sociological accounts of sexuality." DD—Richard Canning, New Statesman & Society "Bersani engages with questions which the gay movement cannot ignore." DD—Times Literary Supplement "In his provocative and sure-to-be-controversial book, Homos, Bersani argues for the need to preserve the 'otherness' that he maintains is the essential core of homosexual identity." DD—David Wiegand, San Francisco Chronicle "Homos is one of the most interesting books to appear in lesbian and gay literature—in fact its vision is so broad that it places lesbian and gay readers centre stage in what could be a revolution." DD—Our Times "Leo Bersani, one of the most interesting, original and sophisticated of literary historians, has written primarily on Modernism, from Baudelaire to Beckett and Genet, using Freud’s metapsychology as a way of penetrating into the radical implications of their thought. Bersani’s work is a surprise and a revelation, both careful and highly original. It is deeply exciting to engage with Bersani’s ideas. They allow us to open up traditional psychoanalytic theory, so that it is no longer a mere therapeutic strategy, and consequently a device for social control and homogeneity, but instead a larger perspective for understanding and valuing those possibilities and differences that can constitute human experience." DD—Kenneth Lewes, Psychoanalytic Books "Homos is an extremely persuasive analysis of the ‘anticommunal’ freedom made possible by ‘perverse’ sexuality. Bersani’s argument is at once subtle, even brilliant." DD—Peggy Phelan, Contemporary Sociology

What do we know about early modern sex? And how do we know it? How, when, and why does sex become history? In this book, Valerie Traub addresses these questions and, in doing so, reorients the ways in which historians and literary critics, feminists and queer theorists approach sexuality and its history. Her answers offer interdisciplinary strategies for confronting the difficulties of making sexual knowledge.

Introduction: To give a form to formless things -- Charlotte Bronte’s contradictions -- Anthony Trollope’s tautologies -- George Eliot’s vagueness -- Henry James’s generality -- Afterword: Queer fiction and the law

Beginning with the beguiling queerness of the Renaissance letter Q, Jeffrey Masten’s stylishly written and extensively illustrated Queer Philologies demonstrates the intimate relation between the history of sexuality and the history of the language.

Where are the women writers of color? Where are their theoretical voices? The fifteen contributors to Other Sisterhoods examine how women writers of color have contributed to the discourse of literary and cultural theory. They focus on the impact of key issues, such as social construction and identity politics, on the works of women writers of color, as well as how these women deal with differences relating to gender, class, race/ethnicity, and sexuality. The book also explores the ways women writers of color have created their own ethnopoetics within the arena of literary and cultural theory, helping to redefine the nature of theory itself.