
Female Masculinity J Jack Halberstam

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Nobody Passes Oxford University Press, USA
This title is part of American Studies Now and available as an e-book first. Visit ucpress.edu/go/americanstudiesnow to learn more. In the last decade, public discussions of transgender issues have increased exponentially. However, with this increased visibility has come not just power, but regulation, both in favor of and against trans people. What was once regarded as an unusual or even unfortunate disorder has become an accepted articulation of gendered embodiment as well as a new site for political activism and political recognition. What happened in the last few decades to prompt such an extensive rethinking of our understanding of gendered embodiment? How did a stigmatized identity become so central to U.S. and European articulations of self? And how have people

responded to the new definitions and understanding of sex and the gendered body? In *Trans**, Jack Halberstam explores these recent shifts in the meaning of the gendered body and representation, and explores the possibilities of a nongendered, gender-optional, or gender-queer future.

Trans Bodies, Trans Selves

Duke University Press

Conventional ideas about gender and sexuality dictate that people born with male bodies naturally possess both a man's identity and a man's right to authority. Recent scholarship in the field of gender studies, however, exposes the complex political

technologies that construct gender as a supposedly unchanging biological essence with self-evident links to physicality, identity, and power. In *Masculinities without Men?* Jean Bobby Noble explores how the construction of gender was thrown into crisis during the twentieth century, resulting in a permanent rupture in the sex/gender system, and how masculinity became an unstable category, altered across time, region, social class, and ethnicity.

Gender & Sexuality For Beginners Beacon Press

Since the end of the nineteenth century, the Korean people have faced successive waves of foreign domination, authoritarian regimes, forced dispersal, and divided development. Throughout these turbulent times, “queer” Koreans were ignored, minimized, and erased in narratives of their modern nation, East Asia, and the wider world. This interdisciplinary volume challenges such marginalization through critical analyses of non-normative sexuality and gender variance. Considering both personal and collective forces, contributors extend individualized notions of queer neoliberalism beyond those typically set in Western queer theory. Along the way, they recount a range of illuminating topics, from shamanic rituals during the colonial era and B-grade comedy films under Cold War dictatorship to toxic masculinity in today’s South Korean military and transgender confrontations with the resident registration system. More broadly, *Queer Korea* offers readers new ways of understanding the limits and possibilities of

human liberation under exclusionary conditions of modernity in Asia and beyond. Contributors. Pei Jean Chen, John (Song Pae) Cho, Chung-kang Kim, Timothy Gitzen, Todd A. Henry, Merose Hwang, Ruin, Layoung Shin, Shin-ae Ha, John Whittier Treat

Queering Masculinities in Language and Culture Oxford University Press

"... will draw a wide readership from the ranks of literary critics, film scholars, science studies scholars and the growing legion of 'literature and science' researchers. It should be among the essentials in a posthumanist toolbox." --

Richard Doyle Automatic teller machines, castrati, lesbians, The Terminator: all participate in the profound technological, representation, sexual, and theoretical changes in which bodies are implicated.

Posthuman Bodies addresses new interfaces

between humans and technology that are radically altering the experience of our own and others' bodies.

Duke University Press

First published in 1993, the award-winning Cherry Grove, Fire Island tells the story of the extraordinary gay and lesbian resort community near New York City. This new paperback edition includes a new preface by the author.

Second Skins HarperCollins

In Thieving Sugar, Omise'eke Natasha Tinsley explores the poetry and prose of Caribbean women writers, revealing in their imagery a rich tradition of erotic relations between women. She takes the book's title from Dionne Brand's novel In Another Place, Not Here, where eroticism between women is likened to the sweet and subversive act of cane cutters stealing sugar. The natural world

is repeatedly reclaimed and reinterpreted to express love between women in the poetry and prose that Tinsley analyzes. She not only recuperates stories of Caribbean women loving women, stories that have been ignored or passed over by postcolonial and queer scholarship until now, she also shows how those erotic relations and their literary evocations form a poetics and politics of decolonization. Tinsley's interpretations of twentieth-century literature by Dutch-, English-, and French-speaking women from the Caribbean take into account colonialism, migration, labor history, violence, and revolutionary politics. Throughout *Thieving Sugar*, Tinsley connects her readings to contemporary matters such as neoimperialism and international LGBT and human-rights discourses. She explains too how the texts that she examines intervene in black feminist, queer, and postcolonial studies, particularly

when she highlights the cultural limitations of the metaphors that dominate queer theory in North America and Europe, including those of the closet and "coming out."

Boots of Leather, Slippers of Gold

NYU Press

DIVProminent queer theorist offers a "low theory" of culture knowledge drawn from popular texts and films./div

Fabulous Red Wheel/Weiser

"This updated edition of Bornstein's formative *My Gender Workbook* (1997) provides an invigorating introduction to contemporary theory around gender, sexuality, and power. The original is a classic of modern transgender theory and literature and, alongside Bornstein's other work, has influenced an entire generation of trans writers and artists. This revised

and expanded edition extends that legacy, offering an accessible foundation for examining gender in the reader's life and in the broader culture while arguing for the dismantling of all forms of oppression. For fans of the original, Bornstein's new material merits a fresh read..."--Publishers Weekly, starred review Cultural theorists have written loads of smart but difficult-to-fathom texts on gender theory, but most fail to provide a hands-on, accessible guide for those trying to sort out their own sexual identities. In *My Gender Workbook*, transgender activist Kate Bornstein brings theory down to Earth and provides a practical approach to living with or without a gender. Bornstein starts from the premise that there are not just two genders performed in today's world, but countless genders lumped under the two-gender framework. Using a unique, deceptively simple and always entertaining workbook format, complete with quizzes, exercises, and puzzles, Bornstein gently but firmly guides readers toward discovering their own unique gender identity. Since its first publication in 1997, *My Gender Workbook* has been challenging, encouraging, questioning, and helping those trying to figure out how to become a "real man," a "real woman," or "something else entirely." In this exciting new edition of her classic text, Bornstein re-examines gender in light of issues like race, class, sexuality, and language. With new quizzes, new puzzles, new exercises, and plenty of Kate's playful and provocative style, *My New Gender Workbook* promises to help a new

generation create their own unique place on thinking, assessing its impact and the gender spectrum.

Female Masculinity Routledge

See:

Gender Cambridge University Press

Parasites and perverts: an introduction to gothic monstrosity -- Making monsters: Mary Shelley's *Frankenstein* -- Gothic surface, gothic depth: the subject of secrecy in Stevenson and Wilde -- Technologies of monstrosity: Bram Stoker's *Dracula* -- Reading counterclockwise: paranoid gothic or gothic paranoia? -- Bodies that splatter: queers and chain saws -- *Skinflick*: posthuman gender in Jonathan Demme's *The Silence of the Lambs* -- Conclusion: serial killing.

Sons of the Movement Routledge

Oxford Readings in Feminism provide accessible, one-volume guides to the very best in contemporary feminist

importance in key areas of study. Collected together by scholars of outstanding reputation in their field, the articles chosen represent the most important work on feminist issues, and concise, lively introductions to each volume crystallize the main lines of debate in the field. This collection, edited by Morag Shiach, brings together exciting work in feminism and cultural studies from different countries and different historical moments. It combines 'classic' articles with more recent work to offer an insight into the challenges and innovations of work within cultural studies. The collection is organised thematically in ways which illuminate the

development of theoretical and political debates within feminism and cultural studies. Different traditions within cultural studies are brought into relation with each other to explore areas such as commodification, women and labour, mass culture, fantasy and ideas of home.

Wild Things Female Masculinity

This collection of essays explores the shifting definitions of the terms lesbian and postmodern, the lesbian in contemporary fiction and Hollywood film, and the pitfalls and rewards of the recent lesbian theory.

Masculinity Studies & Feminist

Theory Columbia University Press

How do we learn what it means to be a man? And how do we learn to question

what it means to be a man? This collection comprises a set of original interdisciplinary chapters on the linguistic and cultural representations of queer masculinities in a range of new and older media: television, film, online forums, news reporting, advertising and fiction. This innovative work examines new and emerging forms of gender hybridisation in relation to complex socialisation and immigration contexts including the role of EU institutions in ascertaining asylum seekers' sexual orientation, and the European laws on gender policy. The book employs numerous analytical approaches including critical discourse analysis, corpus linguistics, multimodal analysis,

literary criticism and anthropological and social research. The authors show how such texts can disrupt, question or complicate traditional notions of what it means to be a man, queering the idea that men possess fixed identities or desires, instead arguing that masculinity is constantly changing and negotiated through the cultural and political overlapping contexts in which it is regularly produced. These nuanced analyses will bring fresh insights for students and scholars of gender, masculinity and queer studies, linguistics, anthropology and semiotics. *Keywords for American Cultural Studies, Second Edition* NYU Press
A landmark study in the history of sexuality

which redefines thinking about sex and gender in nineteenth-century France and beyond. Cherry Grove, Fire Island Univ of California Press
Examining increasingly fluid notions of masculinity over the past six decades, this book offers a culturally diverse collection of work from some of the world's most celebrated photographers. This photographic exploration draws together the work of approximately fifty artists of different ethnicities, generations, and gender identities to look at how ideas of masculinity have evolved since the 1960s. Each of its six themed chapters features bold and arresting work by artists such as Richard Avedon, John Coplans, Robert Mapplethorpe, Herb Ritts, Collier Schorr, Larry Sultan, Wolfgang Tillmans, and David Wojnarowicz, who are all renowned for their depictions of masculinity and its tropes. Others, including Rotimi Fani-Kayode, Masahisa Fukase, Adi

Nes, Hank Willis Thomas, and Akram Zaatari, offer ethnically and culturally diverse perspectives. A number of female artists--Laurie Anderson, Annette Messager, Tracey Moffatt, and Marianne Wex--explore the uncomfortable and invasive nature of the male gaze and younger artists such as Sam Contis, Andrew Moisey, Paul Mpagi Sepuya, and Elle Pérez, offer a 21st-century perspective of maleness through the lens of identity and global politics. Each chapter in the book opens with an essay by a key thinker in the fields of art, history, culture, and queer studies. Spanning decades and continents, this exploration shows how increasingly difficult it is to define masculinity.

My New Gender Workbook National Geographic Books

An exploration of what it means to be fabulous--and why eccentric style, fashion, and creativity are more political than ever Prince

once told us not to hate him 'cause he's fabulous. But what does it mean to be fabulous? Is fabulous style only about labels, narcissism, and selfies--looking good and feeling gorgeous? Or can acts of fabulousness be political gestures, too? What are the risks of fabulousness? And in what ways is fabulous style a defiant response to the struggles of living while marginalized? madison moore answers these questions in a timely and fascinating book that explores how queer, brown, and other marginalized outsiders use ideas, style, and creativity in everyday life. Moving from catwalks and nightclubs to the street, moore dialogues with a range of fabulous and creative powerhouses, including DJ Vjuan Allure, voguing superstar Lasseindra Ninja, fashion designer Patricia Field, performance artist Alok Vaid-Menon, and a wide range of other aesthetic rebels from the worlds of art, fashion, and nightlife. In a riveting

synthesis of autobiography, cultural analysis, and ethnography, more positions of fabulousness as a form of cultural criticism that allows those who perform it to thrive in a world where they are not supposed to exist.

My Gender Workbook UBC Press

The first full-length study of transgender representations in art, fiction, film, video, and music. In her first book since the critically acclaimed *Female Masculinity*, Judith Halberstam examines the significance of the transgender body in a provocative collection of essays on queer time and space. She presents a series of case studies focused on the meanings of masculinity in its dominant and alternative forms—especially female and trans-masculinities as they exist within subcultures, and are appropriated within mainstream culture. *Queer Time and Place* opens with a probing analysis of the life and death of Brandon Teena, a young

transgender man who was brutally murdered in small-town Nebraska. After looking at mainstream representations of the transgender body as exhibited in the media frenzy surrounding this highly visible case and the Oscar-winning film based on Brandon's story, *Boys Don't Cry*, Halberstam turns her attention to the cultural and artistic production of queers themselves. She examines the "transgender gaze," as rendered in small art-house films like *By Hook or By Crook*, as well as figurations of ambiguous embodiment in the art of Del LaGrace Volcano, Jenny Saville, Eva Hesse, Shirin Neshat, and others. She then exposes the influence of lesbian drag king cultures upon hetero-male comic films, such as *Austin Powers* and *The Full Monty*, and, finally, points to dyke subcultures as one site for the development of queer counterpublics and queer temporalities. Considering the sudden visibility of the transgender body in the early

twenty-first century against the backdrop of changing conceptions of space and time, *In a Queer Time and Place* is the first full-length study of transgender representations in art, fiction, film, video, and music. This pioneering book offers both a jumping off point for future analysis of transgenderism and an important new way to understand cultural constructions of time and place.

Masculinities without Men? Routledge

Masculinity without men. In *Female*

Masculinity Judith Halberstam takes aim at the protected status of male masculinity and shows that female masculinity has offered a distinct alternative to it for well over two hundred years. Providing the first full-length study on this subject, Halberstam catalogs the diversity of gender expressions among masculine women from nineteenth-century pre-lesbian practices to contemporary drag king performances. Through detailed textual

readings as well as empirical research, Halberstam uncovers a hidden history of female masculinities while arguing for a more nuanced understanding of gender categories that would incorporate rather than pathologize them. She rereads Anne Lister's diaries and Radclyffe Hall's *The Well of Loneliness* as foundational assertions of female masculine identity. She considers the enigma of the stone butch and the politics surrounding butch/femme roles within lesbian communities. She also explores issues of transsexuality among "transgender dykes"--lesbians who pass as men--and female-to-male transsexuals who may find the label of "lesbian" a temporary refuge. Halberstam also tackles such topics as women and boxing, butches in Hollywood and independent cinema, and the phenomenon of male impersonators. *Female Masculinity* signals a new understanding of masculine behaviors and identities, and a new direction in

interdisciplinary queer scholarship. Illustrated with nearly forty photographs, including portraits, film stills, and drag king performance shots, this book provides an extensive record of the wide range of female masculinities. And as Halberstam clearly demonstrates, female masculinity is not some bad imitation of virility, but a lively and dramatic staging of hybrid and minority genders.

Skin Shows ReadHowYouWant.com

Butch is a Noun, the first book by activist, gender-jammer, and performer S. Bear Bergman, won wide acclaim when published by Suspect Thoughts in 2006: a funny, insightful, and purposely unsettling manifesto on what it means to be butch (and not). In thirty-four deeply personal essays, Bear makes butchness accessible to those who are new to the concept, and makes gender outlaws of all stripes feel as though they have come home. From girls' clothes to men's haircuts, from

walking with girls to hanging with young men, Butch is a Noun chronicles the perplexities, dangers, and pleasures of living life outside the gender binary. This new edition includes a new introduction by the author.

Man Enough Columbia University Press

Do we need bodies for sex? Is gender in the head or in the body? In *Second Skins* Jay Prosser reveals the powerful drive that leads men and women literally to shed their skins and--in flesh and head--to cross the boundary of sex. Telling their story is not merely an act that comes after the fact, it's a force of its own that makes it impossible to forget that stories of identity inhabit autobiographical bodies. In this stunning first extensive study of

transsexual autobiography, Jay Prosser examines the exchanges between body and narrative that constitute the phenomenon of transsexuality. Showing how transsexuality's somatic transitions are spurred and enabled by the formal transitions of narrative, Prosser uncovers a narrative tradition for transsexual bodies. Sex change is a plot--and thus appropriately transsexuals make for adept and absorbing authors. In reading the transsexual plot through transsexuals' own recounting, Prosser not only gives us a new and more accurate rendition of transsexuality. His book suggests transsexuality, with its extraordinary conjunctions of body and narrative, as an identity story that transitions across the body/language divide that currently stalls poststructuralist thought. The form and approach of *Second Skins* works to cross other important and parallel divides. In addition to analyzing transsexual textual accounts, the book includes some 30 photographic portraits of transsexuals-- poignant attempts by transsexuals to present themselves unmediated to the world except by the camera. And the author does not shy from exposure himself. Interjecting the personal into his theoretical discussion and close textual work throughout the book, Prosser reads and writes his own body, his purpose in that stylistic crossing to stake out transsexuality--and

hence this very book--as his own body's
narrative.