
In A Queer Time And Place Transgender Bodies Subcultural Lives J Jack Halberstam

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Time Slips NYU Press

This collection of essays illuminates the intersection of queer and adaptation. Both adaptation and queerness suffer from the stereotype of being secondary: to identify something as an adaptation is to recognize it in relation to something else that seems more original, more authentic. Similarly, to identify something as queer is to place it in relation to what is assumed to be “normal” or “straight.” This ground-breaking volume brings together fifteen original essays that critically challenge these assumptions about originality, authenticity, and value. The volume is organized in three parts: The essays in

Part I examine what happens when an adaptation queers its source text and explore the role of the author/screenwriter/director in making those choices. The essays in Part II look at what happens when filmmakers push against boundaries of various kinds: time and space, texts and bodies, genres and formats. And the essays in Part III explore adaptations whose source texts cannot be easily pinned down, where there are multiple adaptations, and where the adaptation process itself is queer. The book includes discussion of a wide variety of texts, including opera, classic film, genre fiction, documentary, musicals, literary fiction, low-budget horror, camp classics, and experimental texts, providing a comprehensive and interdisciplinary introduction to the myriad ways in which queer and adaptation overlap.

Feminism's Queer Temporalities Cambridge University Press

This book maps Christopher Isherwood's intellectual and aesthetic reflections from the late 1930s through the late 1970s. Drawing on the queer theory of Eve Sedgwick and the ethical theory of Michel Foucault, Carr

illuminates Isherwood's post-war development of a queer ethos through his focus on the aesthetic, social, and historical politics of the 1930s in his novels *Prater Violet* (1945), *The World in the Evening* (1954), and *Down There on a Visit* (1962), and in his memoir, *Christopher and His Kind: 1929–1939* (1976).

Female Masculinity Fordham Univ Press

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

Time Binds Oxford University Press

A reimagining of how the aesthetic movement of the Victorian era ushered in modern queer theory. Late Victorian aesthetes were dedicated to the belief that an artwork's value derived solely from its beauty, rather than any moral or utilitarian purpose. Works by these queer artists have rarely been taken seriously as contributions to the theories of sexuality or aesthetics. But in *Before Queer Theory*, Dustin Friedman argues that aestheticism deploys its "art for art's sake" rhetoric to establish a nascent sense of sexual identity and community. Friedman makes the case for a claim rarely articulated in either Victorian or modern culture: that intellectually, creatively, and ethically, being queer can be an advantage not in spite but because of social hostility toward nonnormative desires. Showing how aesthetes—among them Walter Pater, Oscar Wilde, Vernon Lee, and Michael Field—harnessed the force that Georg Wilhelm Friedrich Hegel called "the negative," Friedman reveals how becoming self-aware of one's sexuality through art can be both liberating and affirming of humanity's capacity for subjective autonomy. Challenging one

of the central precepts of modern queer theory—the notion that the heroic subject of Enlightenment thought is merely an effect of discourse and power—Friedman develops a new framework for understanding the relationship between desire and self-determination. He also articulates an innovative, queer notion of subjective autonomy that encourages reflecting critically on one's historical moment and envisioning new modes of seeing, thinking, and living that expand the boundaries of social and intellectual structures. *Before Queer Theory* is an audacious reimagining that will appeal to scholars with interests in Victorian studies, queer theory, gender and sexuality studies, and art history.

Queer Times, Queer Becomings Palgrave Macmillan

Between 2009 and 2014, an anti-homosexuality law circulating in the Ugandan parliament came to be the focus of a global conversation about queer rights. The law attracted attention for the draconian nature of its provisions and for the involvement of US evangelical Christian activists who were said to have lobbied for its passage. Focusing on the Ugandan case, this book seeks to understand the encounters and entanglements across geopolitical divides that produce and contest contemporary queerphobias. It investigates the impact and memory of the colonial encounter on the politics of sexuality, the politics of religiosity of different Christian denominations, and the political economy of contemporary homophobic moral panics. In addition, *Out of Time* places the Ugandan experience in conversation with contemporaneous developments in India and Britain--three locations that are yoked together by the experience of British imperialism and its afterlives. Intervening in a queer theoretical literature on temporality, Rahul

Rao argues that time and space matter differently in the queer politics of postcolonial countries. By employing an intersectional analysis and drawing on a range of sources, Rao offers an original interpretation of why queerness mutates to become a metonym for categories such as nationality, religiosity, race, class, and caste. The book argues that these mutations reveal the deep grammars forged in the violence that founds and reproduces the social institutions in which queer difference struggles to make space for itself.

In a Queer Time and Place Springer

This book explores the intersection between the recent work on queer temporality and the experiments of literary modernism. Kate Haffey argues that queer theory's recent work on time owes a debt to modernist authors who developed new ways of representing temporality in their texts. By reading a series of early twentieth-century literary texts from modernists like Woolf, Eliot, Faulkner, and Stein alongside contemporary authors, this book examines the way in which modernist writers challenged narrative conventions of time in ways that both illuminate and foreshadow current scholarship on queer temporality. In her analyses of contemporary novelists and critics Michael Cunningham, Jeanette Winterson, Angela Carter, and Eve Sedgwick, Haffey also shows that these modernist temporalities have been reconfigured by contemporary authors to develop new approaches to futurity.

The Queer Art of Failure Oxford University Press

In this pathbreaking work, Jasbir K. Puar argues that configurations of sexuality, race, gender, nation, class, and ethnicity are realigning in relation to contemporary forces of securitization, counterterrorism, and nationalism. She examines how liberal politics incorporate certain queer subjects into the fold of the nation-state, through developments including the legal recognition inherent in the overturning of anti-sodomy laws and

the proliferation of more mainstream representation. These incorporations have shifted many queers from their construction as figures of death (via the AIDS epidemic) to subjects tied to ideas of life and productivity (gay marriage and reproductive kinship). Puar contends, however, that this tenuous inclusion of some queer subjects depends on the production of populations of Orientalized terrorist bodies. Heteronormative ideologies that the U.S. nation-state has long relied on are now accompanied by homonormative ideologies that replicate narrow racial, class, gender, and national ideals. These "homonationalisms" are deployed to distinguish upright "properly hetero," and now "properly homo," U.S. patriots from perversely sexualized and racialized terrorist look-a-likes—especially Sikhs, Muslims, and Arabs—who are cordoned off for detention and deportation. Puar combines transnational feminist and queer theory, Foucauldian biopolitics, Deleuzian philosophy, and technoscience criticism, and draws from an extraordinary range of sources, including governmental texts, legal decisions, films, television, ethnographic data, queer media, and activist organizing materials and manifestos. Looking at various cultural events and phenomena, she highlights troublesome links between terrorism and sexuality: in feminist and queer responses to the Abu Ghraib photographs, in the triumphal responses to the Supreme Court's Lawrence decision repealing anti-sodomy laws, in the measures Sikh Americans and South Asian diasporic queers take to avoid being profiled as terrorists, and in what Puar argues is a growing Islamophobia within global queer organizing.

Gaga Feminism State University of New York Press

Using Lady Gaga as a symbol for a new kind of feminism, this "provocative and pleasurable romp through contemporary gender politics . . . is as fun as it is illuminating" (Ariel Levy, *New Yorker*) Why are so many women single, so many men resisting marriage, and so many gays and lesbians having babies? *Gaga Feminism*

answers these questions while attempting to make sense of the tectonic cultural shifts that have transformed gender and sexual politics in the last few decades. This colorful landscape is populated by symbols and phenomena as varied as pregnant men, late-life lesbians, SpongeBob SquarePants, and queer families. So how do we understand the dissonance between these real experiences and the heteronormative narratives that dominate popular media? We can embrace the chaos! With equal parts edge and wit, J. Jack Halberstam reveals how these symbolic ruptures open a critical space to embrace new ways of conceptualizing sex, love, and marriage. Using Lady Gaga as a symbol for a new era, Halberstam deftly unpacks what the pop superstar symbolizes, to whom and why. The result is a provocative manifesto of creative mayhem—a roadmap to sex and gender for the twenty-first century—that holds Lady Gaga as an exemplar of a new kind of feminism that privileges gender and sexual fluidity. Part handbook, part guidebook, and part sex manual, *Gaga Feminism* is the first book to take seriously the collapse of heterosexuality and find signposts in the wreckage to a new and different way of doing sex and gender.

Virtuoso Duke University Press

Beyond the Black Door is a young adult dark fantasy about unlocking the mysteries around and within us—no matter the cost... Everyone has a soul. Some are beautiful gardens, others are frightening dungeons. Soulwalkers—like Kamai and her mother—can journey into other people's souls while they sleep. But no matter where Kamai visits, she sees the black door. It follows her into every soul, and her mother has told her to never, ever open it. When Kamai touches the door, it is warm and beating, like it has a

pulse. When she puts her ear to it, she hears her own name whispered from the other side. And when tragedy strikes, Kamai does the unthinkable: she opens the door. A.M. Strickland's imaginative dark fantasy features court intrigue and romance, a main character coming to terms with her asexuality, and twists and turns as a seductive mystery unfolds that endangers not just Kamai's own soul, but the entire kingdom ... An Imprint Book “ I couldn ’ t put down this deliciously dark dream of a fantasy. ” —New York Times bestselling author Lisa Maxwell “ A dark delight, gorgeously written and as twisty and enigmatic as a labyrinth at twilight. I wanted to stay lost in its pages forever, wandering ever deeper into the maze of Strickland ’ s beguiling, intricately imagined world. ” —Margaret Rogerson, New York Times bestselling author of *An Enchantment of Ravens*

Out of Time Imprint

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.

In a Queer Time and Place Routledge

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.

Wild Things Walter de Gruyter GmbH & Co KG

With hair slicked back and shirt collar framing her young patrician face, Katherine Hepburn's image in the 1935 film *Sylvia Scarlett* was seen by many as a lesbian representation. Yet, Amy Villarejo argues, there is no final ground upon which to explain why that image of Hepburn signifies lesbian or why such a cross-dressing Hollywood fantasy edges into collective consciousness as a lesbian narrative. Investigating what allows viewers to perceive an image or narrative as "lesbian," Villarejo presents a theoretical exploration of lesbian visibility. Focusing on images of lesbians in film, she analyzes what these representations contain and their limits. She combines Marxist theories of value with poststructuralist insights to argue that lesbian visibility operates simultaneously as an achievement and a ruse, a possibility for building a new visual politics and away of rendering static and contained what lesbian might mean. Integrating cinema studies, queer and feminist theory, and cultural studies, Villarejo illuminates the contexts within which the lesbian is rendered visible. Toward that end, she analyzes key portrayals of lesbians in public culture, particularly in documentary film. She considers a range of films—from documentaries about Cuba and lesbian pulp fiction to *Exile Shanghai* and *The Brandon Teena Story*—and, in doing so, brings to light a nuanced economy of value and desire.

Before Queer Theory Duke University Press

'Queer Dance' challenges social norms and enacts queer coalition across the LGBTQ community. The text joins forces with feminist, anti-racist, and anti-colonial work to consider how bodies are forces of social change.

Queer Dance Cambridge University Press

The first-ever illustrated history of the iconic designs, symbols, and graphic art representing more than 5 decades of LGBTQ pride and activism--from the evolution of Gilbert Baker's rainbow flag to the NYC Pride typeface launched in 2017 and beyond. Organized by decade beginning with Pre-Liberation and then spanning the 1970s through the millennium, QUEER X DESIGN will be an empowering, uplifting, and colorful celebration of the hundreds of graphics-from shapes and symbols to flags and iconic posters-that have stood for the powerful and ever-evolving LGBTQ movement over the last five-plus decades. Included in the collection will be everything from Gilbert Baker's original rainbow flag, ACT-UP's Silence = Death poster, the AIDS quilt, and Keith Haring's "Heritage of Pride" logo, as well as the original Lavender Menace t-shirt design, logos such as "The Pleasure Chest," protest buttons such as "Anita Bryant Sucks Oranges," and so much more. Sidebars throughout will cover important visual grouping such as a "Lexicon of Pride Flags," explaining the now more than a dozen flags that represent segments of the community and the evolution of the pink triangle.

Queer X Design Duke University Press

Sexual Disorientations brings some of the most recent and significant works of queer theory into conversation with the overlapping fields of biblical, theological and religious studies to explore the deep theological resonances of questions about the social and cultural construction of time, memory, and futurity. Apocalyptic, eschatological and apophatic languages, frameworks, and orientations pervade both queer theorizing and theologizing about time, affect, history and desire. The volume fosters a more explicit engagement between theories of queer temporality and affectivity and religious texts and discourses.

Queer Representations NYU Press

This book takes up the queer girl as a represented and rhetorical figure within film, television and video. In 1987, Canada's Degross Junior High featured one of TV's first queer teen storylines. Contained to a single episode, it was promptly forgotten within both the series and popular culture more generally. Cut to 2016 -- queer girls are now major characters in films and television series around the globe. No longer represented as subsidiary characters within forgettable storylines, queer girls are a regular feature of contemporary screen media. Analysing the terms of this newfound visibility, Whitney Monaghan provides a critical perspective on this, arguing that a temporal logic underpins many representations of queer girlhood. Examining an archive of screen texts that includes teen television series and teenpics, art-house, queer and independent cinemas as well as new forms of digital video, she expands current discourse on both queer representation and girls' studies by looking at sexuality through themes of temporality. This book, the first full-length study of its kind, draws on concepts of boredom, nostalgia and transience to offer a new perspective on queer representation in contemporary screen media.

Queer Times, Black Futures Routledge

Through the analysis of over seventy films and thirty television series, ranging from Shortbus, Sweet Home Alabama, and Poseidon to Noah's Arc, Brothers & Sisters, and Dawson's Creek, Goltz examines reoccurring narrative structures in popular media that perpetuate the extreme value placed upon "young" gay male bodies, while devaluing health, aging, and longevity. Alienated from the future -- outside of limited and exclusionary systems of marriage and procreation -- the gay male is narrated within a circular tragedy that draws upon cultural mythologies of "older" gay male predation, the absence of gay intergenerational mentorship, and the gay male as sacrificial victim. Using a Burkean framework, Goltz makes a theoretical, rhetorical, and cultural investigation of how the increased visibility of "positive" gay representation in dominant media shapes contemporary meanings of gay aging, heteronormative future, homonormative future, and queer potential.

Lesbian Rule Black Dog & Leventhal

"A hint of Lynch, a touch of Ferrante, the cruel absurdity of Antonin Artaud, the fierce candour of Anaïs Nin, the stylish languor of a Lana del Rey song." --The Guardian As Communism begins to crumble in Prague in the 1980s, Jana's unremarkable life becomes all at once remarkable when a precocious young girl named Zorka moves into the apartment building with her mother and sick father. With Zorka's signature two-finger salute and abrasive wit, she brings flair to the girls' days despite her mother's protestations to not "be weird." But after scorching her mother's prized fur coat and stealing from a nefarious teacher, Zorka suddenly disappears. Meanwhile in Paris, Aimée de Saint-Père married young to an older woman, Dominique, an actress whose star has crested and is in decline. A quixotic journey of self-discovery, *Virtuoso* follows Zorka as she comes of age in Prague, Wisconsin, and then Boston, amidst a backdrop of clothing logos, MTV, computer coders, and other outcast youth. But it isn't till a Parisian conference hall brimming with orthopedic mattresses and therapeutic appendages when Jana first encounters Aimée, their fates steering them both to a cryptic bar on the Rue de Prague, and, perhaps, to Zorka. With a distinctive prose flair and spellbinding vision, *Virtuoso* is a story of love, loss, and self-discovery that heralds Yelena Moskovich as a brilliant and one-of-a-kind visionary.

Terrorist Assemblages Duke University Press

If queer theorists have agreed on anything, it is that for queer thought to have any specificity at all, it must be characterized by becoming, the constant breaking of habits. *Queer Times*, *Queer Becomings* explores queer articulations of time and becoming in literature, philosophy, film, and performance. Whether in the contexts of psychoanalysis, the nineteenth-century discourses of evolution and racial sciences, or the daily rhythms of contemporary, familially oriented communities, queerness has always been marked by a peculiar untimeliness, by a lack of proper orientation in terms of time as much as social norms. Yet it is the skewed relation to the temporal norm that also gives queerness its singular hope. This is demonstrated by the essays collected here as they consider the ways in

which queer theory has acknowledged, resisted, appropriated, or refused divergent models of temporality.

Queer Velocities Cambridge University Press

Queer Representations celebrates the eclectic, diverse nature of gay and lesbian culture and its production. The volume begins by asking how we can interpret an image--is the image homosexual and if so, how can we understand it? Closely connected to its interpretation is how we visualize homosexuality, or, in Allen Ellenzweig's term, how we picture the homoerotic, the organizing principle of a section devoted to American cinema and performance in general. The crucial role of biography and autobiography is the central preoccupation of the next section, with essays on Radclyffe Hall, Langston Hughes, and Louisa May Alcott. Featuring many of the most respected figures in queer studies and contemporary queer literature, among them Dorothy Allison, Edmund White, Barbara Smith, Essex Hemphill, Michael Cunningham, Allen Ginsberg, Samuel R. Delany, Dale Peck, Jewelle Gomez, Joan Nestle, a final section explores the creation of queer literature, birthpangs, growing pains, and achievements. By emphasizing the interconnectedness of gay and lesbian lives and the literature which has been instrumental in defining, reconstructing, and representing these lives, this anthology serves as a diverse introduction to queer culture and literature.