

Cruising Culture Promiscuity Desire And American Gay Literature Tendencies Identities Texts Cultures

This text examines 'Brokeback Mountain' in relation to the genres of the western and melodrama.

The first extensive study of gay and lesbian historical fiction, this book demonstrates how the highly popular sub-genre helps us understand gay and lesbian history. It shows not only why the sub-genre should be taken more seriously by historians but also how it implicitly works to ameliorate divisions between Christianity and homosexuality.

The articles in this collection indicate the still powerful role of queer theory in questioning the political, social, cultural, institutional hegemony of heterosexuality in culture and society at large as well as in academic research institutions. Written from the perspective of the northern European periphery, Queering Norway specifically reflects the challenges queer theory poses for ways of thinking about sexuality and identity in Norway. At the same time, the questions raised in the articles have wide relevance. From within their various fields (sociology, anthropology, ethnology, archeology, linguistics, psychology, media studies and religious studies) the writers attempt to develop a language enabling them to recognize the multiple social relations possible in contemporary societies, a language in which neither "queer" nor "homosexual" ousts the other, but in which the goal is to work, read, and write in the in-between spaces where no single difference is elevated above any other. This book was published as a special issue of the Journal of Homosexuality.

Cultural fictions - texts written from the perspective of the edge - are the focus of this exciting and enlightening book. The author examines the formations of narratives of identity in contemporary 'borderline' fictions and films. The work of migrant and marginalised groups located at the boundaries of nations, cultures, classes, ethnicities, sexualities and genders, is explored through an intricate weaving of theory with textual analysis. Organised around the themes of memory, tradition and 'belonging', the book proposes the space of 'migrant' writing - an emerging third space - as one that challenges fixed assumptions about identity. The cross-cultural range - including texts from British, Caribbean, Chinese-American, Indo-Caribbean, Canadian, Cuban and Indian writers; the original discussion of authors such as Maxine Hong Kingston, Gloria Anzaldua, Amy Tan, Gish Jen, Hanif Kureishi and Chang-rae Lee; and engagement with the work of theorists including Bakhtin, Freud, Lyotard, de Certeau, Dele

The belief of many in the early sexual liberation movements was that capitalism's investment in the norms of the heterosexual family meant that any challenge to them was invariably anti-capitalist. In recent years, however, lesbian and gay subcultures have become increasingly mainstream and commercialized — as seen, for example, in corporate backing for pride events — while the initial radicalism of sexual liberation has given way to relatively conservative goals over marriage and adoption rights. Meanwhile, queer theory has critiqued this 'homonormativity', or assimilation, as if some act of betrayal had occurred. In *Sex, Needs and Queer Culture*, David Alderson seeks to account for these shifts in both queer movements and the wider society, and argues powerfully for a distinctive theoretical framework. Through a critical reassessment of the work of Herbert Marcuse, as well as the cultural theorists Raymond Williams and Alan Sinfield, Alderson asks whether capitalism is progressive for queers, evaluates the distinctive radicalism of the counterculture as it has mutated into queer, and distinguishes between avant-garde protest and subcultural development. In doing so, the book offers new directions for thinking about sexuality and its relations to the broader project of human liberation.

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Dennis Cooper's writing has acquired a ferocious reputation for its bold experimentation, its transgressive content, and its emotional content, which is both romantic and touching, as well as cold and hard-edged. For over 20 years, Cooper has explored the boundaries of human living, with sexuality's centrality to that living. The extreme situations he develops in his writing bring out parts of the gay experience that a consensual 'community' often shies away from - likewise the heterosexual mainstream. His most important genre is undoubtedly fiction, but Cooper has also written poetry, large quantities of journalistic works - notably for *Artforum* and *Spin* - and has had great success and recognition recently with theatrical works. *Dennis Cooper: Writing at the Edge* - now available in paperback - enters deep into the worlds that Cooper fabricates, and into the coolness of his expression. This challenging work is addressed by a group of mostly young and new critical writers and academics who provide creative responses to Cooper's artistry. The contributions, which cover the breadth of Cooper's work, develop themes and devices that advance his profound and disturbing world-view. In addition to the artistic responses, the topics in the critical pieces range from sexuality in the suburbs to neurological responses via the limits and possibilities of bodies. The book also looks at the implications of contemporary electronic communication as outlined in Cooper's recent work, and his use of space. Cooper's writing receives a multi-faceted contextualization. His literary ideas are made accessible to any reader interested in learning why, today, Cooper is regarded as one of the foremost writers in expressing the psychological point behind the centrality of sexual expression.

The conflict between assimilationism and radicalism that has riven gay culture since Stonewall became highly visible in the 1990s with the emergence and challenge of queer theory and politics. The conflict predates Stonewall, however—indeed, Jonathan Dollimore describes it as "one of the most fundamental antagonisms within sexual dissidence over the past century." By focusing on fiction by Edmund White, Andrew Holleran, David Leavitt, Michael Cunningham, Alan Hollinghurst, Dennis Cooper, Adam Mars-Jones and others, Brookes argues that gay fiction is torn between assimilative and radical impulses. He posits the existence of two distinct strands of gay fiction, but also aims to show the conflict as an internal one, a struggle in which opposing impulses are at work within individual texts. This book places post-Stonewall gay fiction in context by linking it to theoretical and historical developments since the late nineteenth century, and tracing the conflict back to the fiction of Wilde, Forster, Genet, Vidal, Burroughs and Isherwood. Other relevant topics discussed include gay fiction of the 1970s; gays and the family; sexual transgression; gay fiction and the AIDS epidemic.

This innovative book looks at representations of ethnic and racial identities in relation to the development of urban culture in postindustrialised American cities. The concept of 'urban space' organises the detailed illustration of a series of themes which structure chapters on white paranoia and urban decline; memories of urban passage; the racialised underclass; urban crime and justice; and globalisation and citizenship. The book focuses on a range of literary and visual forms including novels, journalism, films (narrative and documentary) and photography to examine the relationship between race and representation in the production of urban space. Texts analysed include writings by Tom Wolfe (*The Bonfire of the Vanities*), Toni Morrison (*Jazz*), John Edgar Wildeman (*Philadelphia Fire*) and Walter Mosley (*Devil in a Blue Dress*). Films covered include *Falling Down*, *Strange Days*, *Hoop Dreams* and *Clockers*. Provocative and absorbing, this interdisciplinary treatment of urban representations engages contemporary theoretical and sociological debates about race and the city. Issues of space and spatiality in representations of the city are explored and the author shows how expressive forms of literary and visual representation interact with broader productions of urban space.

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This book explores the complex relationships that exist between memory, nostalgia, writing and identity.

Liking, sharing, friending, going viral: what would it mean to recognize these current modes of media interaction as promiscuous? In a contemporary network culture characterized by a proliferation of new forms of intimate mediated sociality, this book argues that promiscuity is a new standard of user engagement. Intimate relations among media users and between users and their media are increasingly structured by an entrepreneurial logic and put to work for the economic interests of media corporations. But these multiple intimacies can also be understood as technologies of promiscuous desire serving both to liberalize mediated social connection and to contain it within normative frames of value. Payne brings crucial questions of gender, sexuality, intimacy, and attention back into conversation with recent thinking on network culture and social media, identifying the queer undercurrents of these current media dynamics.

With contributions by both established and rising scholars, *Socrates in the Nineteenth and Twentieth Centuries* surveys interpretations and uses of this most iconic of all ancient philosophers over the past two centuries, principally outside the confines of formal philosophy. The representations discussed range from the hugely influential readings of Hegel, Kierkegaard and Nietzsche, to presentations and exploitations of Socrates in twentieth-century American political discourse and Cold War Bulgaria. Special attention is given to perceptions inspired - in drama, music and visual art - by the Socrates of Plato's Symposium. A companion volume deals with Socrates from Antiquity to the Enlightenment.

The Gayborhood: From Sexual Liberation to Cosmopolitan Spectacle explores the lived experiences of LGBT+ persons in an era of heightened visibility. The contributors analyze the future of LGBT+ politics and look beyond the commercialized rainbow spectacle of gayborhoods into the communities and aspirations within.

From Allen Ginsberg's 'angel-headed hipsters' to angelic outlaws in Essex Hemphill's *Conditions*, angelic imagery is pervasive in queer American art and culture. This book examines how the period after 1945 expanded a unique mixture of sacred and profane angelic imagery in American literature and culture to fashion queer characters, primarily gay men, as embodiments of 'bad beatitudes'. Deutsch explores how authors across diverse ethnic and religious backgrounds, including John Rechy, Richard Bruce Nugent, Allen Ginsberg, and Rabih Alameddine, sought to find the sacred in the profane and the profane in the sacred. Exploring how these writers used the trope of angelic outlaws to celebrate men who rebelled wilfully and nobly against religious, medical, legal and social repression in American society, this book sheds new light on dissent and queer identities in postmodern American literature.

In the 1970s, Manhattan's west side waterfront was a forgotten zone of abandoned warehouses and piers. Though many saw only blight, the derelict neighborhood was alive with queer people forging new intimacies through cruising. Alongside the piers' sexual and social worlds, artists produced work attesting to the radical transformations taking place in New York. Artist and writer David Wojnarowicz was right in the heart of it, documenting his experiences in journal entries, poems, photographs, films, and large-scale, site-specific projects. In *Cruising the Dead River*, Fiona Anderson draws on Wojnarowicz's work to explore the key

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role the abandoned landscape played in this explosion of queer culture. Anderson examines how the riverfront's ruined buildings assumed a powerful erotic role and gave the area a distinct identity. By telling the story of the piers as gentrification swept New York and before the AIDS crisis, Anderson unearths the buried histories of violence, regeneration, and LGBTQ activism that developed in and around the cruising scene.

Wide-ranging research suggests that partners in gay male and bisexual relationships do not necessarily expect monogamy, or see it as an important issue. Although the frequency of gay male and bisexual non-monogamous partnerships tends to be widely acknowledged in social science literature, these relationships have rarely been explored in more detail. By providing rich empirical data, thoughtful analysis and theoretical debate, this book makes a significant contribution to the sociological literature on sexual and intimate relationships. More specifically it explores the diversity of gay male and bisexual relationship practices in the context of heteronormative citizenship and intra-social movement conflict, and highlights the complexity of power relations that circumscribe queer people's relationships and sexual lives. Written in an accessible and engaging manner, *The Spectre of Promiscuity* provides important insights for further studies on sexual culture, discourse, citizenship, politics and ethics.

'Stages of Agency' is the first monograph to analyze the contributions of American stage drama to the discourse on AIDS in the United States from the mid-1980s through the late 1990s. This discourse provides a telling example of how the arts can become agents in socio-political debates. As the study shows, theater and drama played a unique role in educating the American public about AIDS, offering support for the sick and the grieving, and intervening in the mainstream societal perceptions and representations of the epidemic. Taking some of the best-known American AIDS plays as exemplary case studies, 'Stages of Agency' maps the diachronic development of this body of work in its increasing thematic, formal, and identity political heterogeneity. The study analyzes the strategies these plays employed to blend art with activism in order to establish a counter-discourse to the mainstream public debate about AIDS and provide social agency to the affected populations.

This book takes a post-racial approach to the representation of race in contemporary British fiction, re-imagining studies of race and British literature away from concerns with specific racial groups towards a more sophisticated analysis of the contribution of a broad, post-racial British writing. Examining the work of writers from a wide range of diverse racial backgrounds, the book illustrates how contemporary British fiction, rather than merely reflecting social norms, is making a radical contribution towards the possible future of a positively multi-ethnic and post-racial Britain. This is developed by a strategic use of the realist form, which becomes a utopian device as it provides readers with a reality beyond current circumstances, yet one which is rooted within an identifiable world. Speaking to the specific contexts of British cultural politics, and directly connecting with contemporary debates surrounding race and identity in Britain, the author engages with a wide range of both mainstream and neglected authors, including Ian McEwan, Zadie Smith, Julian Barnes, John Lanchester, Alan Hollinghurst, Martin Amis, Jon McGregor, Andrea Levy, Bernardine Evaristo, Hanif Kureishi, Kazuo Ishiguro, Hari Kunzru, Nadeem Aslam, Meera Syal, Jackie Kay, Maggie Gee, and Neil Gaiman. This cutting-edge volume explores how contemporary fiction is at the centre of re-thinking how we engage with the question of race in twenty-first-century Britain.

Popular culture has recognized urban gay men's use of the Web over the last ten years, with gay Internet dating and Net-cruising featuring as narrative devices in hit television shows. Yet to date, the relationship between urban gay male culture and digital media technologies has

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received only limited critical attention. *Gaydar Culture* explores the integration of specific techno-cultural practices within contemporary gay male sub-culture. Taking British gay culture as its primary interest, the book locates its critical discussion within the wider global context of a proliferating model of Western 'metropolitan' gay male culture. Making use of a series of case studies in the development of a theoretical framework through which past, present and future practices of digital immersion can be understood and critiqued; this book constitutes a timely intervention into the fields of digital media studies, cultural studies and the study of gender and sexuality.

How was American gay liberation received in France between the events of Stonewall and the AIDS crisis? What part did translations of American 'gay fiction' play in this reception? How might the various intercultural movements that characterize the French response to 'American gay' be conceptualized as translational? *Intercultural Movements* attempts to answer these questions by situating detailed analyses of key textual and paratextual dimensions of selected translations within an understanding of the French fascination in the 1970s with the model of gay emancipation in the United States. Through an examination of the translations of Andrew Holleran's *Dancer from the Dance*, John Rechy's *Rushes* and Larry Kramer's *Faggots*, the book explores the dynamic of attraction, assimilation, transformation and rejection that characterizes French attitudes at the time. In particular, representations of the figure of the 'queen' - of the effeminate homosexual - are identified as particularly sensitive textual zones for understanding French views on homosexual emancipation in the light of American developments. Key figures involved in these debates include translators, academics and activists such as Alain-Emanuel Dreuilhe, Michel Foucault, Guy Hocquenghem, Brice Matthieussent, Philippe Mikriammos and Georges-Michel Sarotte - many of whom lived out the translational pressures of the time through various types of physical (as well as textual) displacement into the foreign space. More broadly, the book envisages using translation and translatedness as the paradigm case for all sorts of intercultural traffic while also intimating the possibility of an intercultural studies predicated upon a vision of cultural spaces as necessarily traversed and constituted by (mis)recognitions of cultural others.

Focusing upon gay street life in London and New York, Mark Turner presents this gay urban history of male street cruising.

Modern society, Michael Trask argues in this incisive and original book, chose to couch class difference in terms of illicit sexuality. Trask demonstrates how sexual science's concept of erotic perversion mediated the writing of both literary figures and social theorists when it came to the innovative and unsettling social arrangements of the early twentieth century. Trask focuses on the James brothers in a critique of pragmatism and anti-immigrant sentiment, shows the influence of behavioral psychology on Gertrude Stein's work, uncovers a sustained reflection on casual labor in Hart Crane's lyric poetry, and traces the identification of working-class Catholics with deviant passions in Willa Cather's fiction. Finally, Trask examines how literary leftists borrowed the antiprostitution rhetoric of Progressive-era reformers to protest the ascendancy of consumerism in the 1920s. Viewing class as a restless and unstable category, Trask contends, American modernist writers appropriated sexology's concept of evasive, unmoored desire to account for the seismic shift in social relations during the Progressive era and beyond. Looking closely at the fraught ideological space between real and perceived class differences, *Cruising Modernism* discloses there a pervasive representation of sexuality as well.

Queer Commodities is the first book-length analysis of same-sexuality and consumer capitalism in contemporary US fiction. Moving beyond the critical tendencies to identify gay and lesbian subcultures as either hopelessly immersed in consumer capitalism or heroically resistant to it, Guy Davidson argues that while these subcultures are necessarily commodified, they also provide means

of subversively negotiating aspects of life under capitalism.

Vulgar Genres examines gay pornographic writing, showing how literary fiction was both informed by pornography and amounts to a commentary on the genre's relation to queer male erotic life. Long fixated on visual forms, the field of porn studies is overdue for a book-length study of gay pornographic writing. Steven Ruzszycky delivers with an impressively researched work on the ways gay pornographic writing emerged as a distinct genre in the 1960s and went on to shape queer male subjectivity well into the new millennium. Ranging over four decades, Ruzszycky draws on a large archive of pulp novels and short fiction, lifestyle magazines and journals, reviews, editorial statements, and correspondence. He puts these materials in conversation with works by a number of contemporary writers, including William Carney, Dennis Cooper, Samuel Delany, John Rechy, and Matthew Stadler. While focused on the years 1966 to 2005, Vulgar Genres reveals that the history of gay pornographic writing during this period informs much of what has happened online over the past twenty years, from cruising to the production of digital pornographic texts. The result is a milestone in porn studies and an important contribution to the history of gay life.

In this original and provocative book, Ben Gove unpicks the root assumptions and contradictions which contribute to dominant punitive notions of promiscuous sex and desire.

Presenting a survey of the social, cultural and theoretical issues which surround and inform our understanding of masculinity, this book explores the interface between traditional sociological approaches and the work covered by more post-structural, media-driven or cultural perspectives. Edwards well known for his work on representations of masculinities, uses grounded examples of the job market and domestic violence to set his theoretical discussion. He argues that there is a need for more dialogue on men and masculinities between disciplines, and considers the validity of the concerns and anxieties which surround masculinity in the contemporary world through a range of key topics, including: the new man, the new lad and 'men's movements' men, masculinity and violence marginalized masculinities: black masculinity and gay male sexuality queer theory, performativity and fashion cinema, representation and the body. One of the most comprehensive and progressive studies of modern masculinity available, this book will be essential reading for students of gender, culture and sociology.

Death, Desire and Loss in Western Culture is a rich testament to our ubiquitous preoccupation with the tangled web of death and desire. In these pages we find nuanced analysis that blends Plato with Shelley, Hölderlin with Foucault. Dollimore, a gifted thinker, is not content to summarize these texts from afar; instead, he weaves a thread through each to tell the magnificent story of the making of the modern individual.

This book provides a new way of understanding queer culture. The frameworks offered by queer theory—steeped in philosophical, theoretical and political commitments to 'difference'—have obscured the important investments in 'sameness' that have been central to queer history. Same old dwells on these investments and elucidates their significance.

The archive has assumed a new significance in the history of sex, and this book visits a series of such archives, including the Kinsey Institute's erotic art; gay masturbatory journals in the New York Public Library; the private archive of an amateur

pornographer; and one man's lifetime photographic dossier on Baltimore hustlers. Shedding new light on American sexual history, the topics covered are both fascinating and wide-ranging: the art history of homoeroticism; casual sex before hooking-up; transgender; New York queer sex; masturbation; pornography; sex in the city. This book will appeal to a wide readership: those interested in American studies, sexuality studies, contemporary history, the history of sex, psychology, anthropology, sociology, gender studies, queer studies, trans studies, pornography studies, visual studies, museum studies, and media studies.

The Digital Closet argues that social media is a dominant force in the lives of LGBT*Q individuals. Through examining archives, talking with individuals, and analyzing social media feeds, the author highlights the many ways that social media acts as both a freeing as well as an oppressive environment for many within the LGBT*Q community.--Jeffrey Q. McCune, Washington University in St. Louis

This book examines early modern drama's depiction of non-standard forms of masculinity grounded in superficiality, inauthenticity, affectation, and the display of the extravagantly clothed body. Practices of extravagant dress destabilized distinctions between able-bodied and disabled, human and non-human, and the past and present, distinctions that structure normative ways of thinking about sexuality. In city comedies by Ben Jonson, George Chapman, Thomas Middleton, and Thomas Dekker, extravagantly dressed male characters imagine alternatives to the prevailing modes of subjectivity, sociability, and eroticism in early modern London. While these characters are situated in hostile narrative and historical contexts, this book draws on recent work on disability, materiality, and queer temporality to rethink their relationship to those contexts in order to access the world-making possibilities of early modern queer style. In their rich representations of life in London around the turn of the seventeenth century, these plays not only were, but also remain, uniquely sensitive to the intersection of sexuality, urbanization, and material culture. The attachments and pleasures of early modern sartorial extravagance they depict can estrange us from the epistemologies that narrow current thinking about sexuality's relationship to authenticity, pedagogy, interiority, and privacy.

Often depicted as deviant or pathological by public health researchers, psychoanalysts, and sexologists, male-with-male sex and sex work is, in fact, an increasingly mainstream pursuit. Based on a qualitative investigation of the practices involved in male-with-male—or m4m—Internet escorting, *Touching Encounters* is the first book to explicitly address how masculinity and sexuality shape male commercial sex in this era of Internet communications. By looking closely at the sex and work of male escorts, Kevin Walby tries to reconcile the two extremes of m4m sex—the stereotypical idea of a quick cash transaction and the tendency toward friendship and mutuality. In doing so, Walby draws on the work of Foucault to make visible the play of power in these physical and commercial relations between men. At once a revelation to the sociology of work and a much-needed critical engagement with queer theory, *Touching Encounters* responds to

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calls from across the social sciences to connect Foucault with sociologies of sex, sexuality, and intimacy. Walby does this and more, retying this sexual practice back to society at large.

The handbook provides a broad view of masculinities primarily across the social sciences, but including important debates in areas of the humanities & natural sciences.

A cultural history of gay filmmaking in Israel that explores its role in the rise of gay consciousness over the past three decades.

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