

Fantabulosa A Dictionary Of Polari And Gay Slang

Once the language of thieves and beggars, slang is an ever present part of today's culture for people across the strata. It allows us to connect to others, to express otherwise guarded thoughts, and to convey humor in the everyday. But how did slang escape its stigma as the language of the streets and integrate itself so seamlessly with "standard English?" The Vulgar Tongue tells the full story of English language slang, from its origins in early British beggar books to its spread in American and Australian culture in the eighteenth century. The aim is not to record the history of the over 125,000 English words that make up the lexis. Rather, the author focuses on the common, often profane themes that run through the word-list--crime, sex, bodily parts and functions, insults, and drink and drugs--and their scope and function throughout the various cultures and overlapping subcultures of English language history, from the sporting world to the university campus to ethnic communities. In tracing its development and trajectory throughout the English-speaking world, Jonathon Green offers an impassioned defence for its vitality, showing how slang has grown into a modern, versatile vocabulary that has nevertheless established its own role in contemporary English. Drawing on thirty years' worth of research, The Vulgar Tongue is a celebration of the words and phrases of an overlooked aspect of human language and interaction.

Polari has been the secret language of gay men and women through the twentieth century. But more than a language, Polari is an attitude. From the prisons and music halls of Edwardian England to Kenneth Williams, American GIs in London and the Sisters of Perpetual Indulgence, Polari has been used to laugh, bitch, gossip and cruise. Like all slang, Polari users coined an ever-changing vocabulary. Derived from words used by criminals, circus artists, beggars and prostitutes, it also employed Italian, Yiddish, French, rhyming slang and backslang. Polari speakers camped up a storm, from West End chorus boys and office workers to East End sea-queens. Since gay liberation, lesbian and gay slang has become less a language of concealment than a language of specialization, though the tradition of camp remains. A carefully researched and entertaining read, Fantabulosa presents a lexicon of Polari and a more general dictionary of lesbian and gay slang.

These substantial volumes present the fullest account yet published of the lexicography of English from its origins in medieval glosses, through its rapid development in the eighteenth century, to a fully-established high-tech industry that is as reliant as ever on learning and scholarship. The history covers dictionaries of English and its national varieties, including American English, with numerous references to developments in Europe and elsewhere which have influenced the course of English lexicography. Part one of Volume I explores the early development of glosses and bilingual and multilingual dictionaries and examines their influence on lexicographical methods and ideas. Part two

presents a systematic history of monolingual dictionaries of English and includes extensive chapters on Johnson, Webster and his successors in the USA, and the OED. It also contains descriptions of the development of dictionaries of national and regional varieties, and of Old and Middle English, and concludes with an account of the computerization of the OED. The specialized dictionaries described in Volume II include dictionaries of science, dialects, synonyms, etymology, pronunciation, slang and cant, quotations, phraseology, and personal and place names. This volume also includes an account of the inception and development of dictionaries developed for particular users, especially foreign learners of English. The Oxford History of English Lexicography unites scholarship with readability. It provides a unique and accessible reference for scholars and professional lexicographers and offers a series of fascinating encounters with the men and women involved over the centuries in the making of works of profound national and linguistic importance.

Sexed Texts explores the complex role that language plays in the construction of sexuality and gender, two concepts often discussed separately but, in practice, closely intertwined. It locates sexuality and gender as socially constructed, and examines language use in terms of socio-historical factors, linking changing conceptualisations of identity, discourse and desire to theories surrounding regulation, globalisation, new technologies, marketisation and consumerism. This book draws on a range of theoretical perspectives and published research, and takes examples from written, spoken, internet, non-verbal, visual, mediascripted and naturally occurring texts. Some of the questions addressed in the book include: how do people construct their own and other's gendered or sexual identities through the use of language? What is the relationship between language and desire? In what ways do language practices help to reflect and shape different gendered/sexed discourses as 'normal', problematic or contested? Taking a broadly deconstructionist perspective, the book progresses from examining what are seen as preferable or acceptable ways to express gender and sexuality, moving towards more 'tolerated' identities, practices and desires, and finally arriving at marginalized and tabooed forms. The book locates sexuality and gender as socially constructed, and therefore examines language use in terms of socio-historical factors, linking changing conceptualisations of identity, discourse and desire to theories surrounding regulation, globalisation, new technologies, marketisation and consumerism.

The Live Art of Sociology attends to the importance of 'the live' in contemporary social and political life. Taking existing work in live sociology as a starting point, this book considers some of its aspirations through unique empirical investigations. Queer and feminist theory and methods are also employed in exploring the challenges of researching live experiences and temporalities. With case study examples ranging from the work of live body artists to experiments in curating sociological research, Lambert successfully demonstrates the diverse ways in which art can provide the aesthetic and affective conditions for social and

political disruption. By emphasising the political importance of how people, knowledges, materials, emotions and senses are configured and reconfigured, *The Live Art of Sociology* asserts a creative and vital role for sociology in not only representing but also generating social realities and political possibilities. Putting aesthetics at the heart of contemporary sociology and making a strong case for a renewed sociological aesthetics, this volume will appeal to undergraduate and postgraduate students as well as postdoctoral researchers and academics interested in fields such as Sociology, Cultural Studies, Art and Visual Culture, Gender and Sexuality Studies and Leisure Studies. It will also be of interest to creative practitioners.

Offers a portrait of an aspect of the English language that is slang, from Old English to contemporary slang, and shows why and how slang is used and how it has developed in English-speaking nations around the world.

The first edition of ELL (1993, Ron Asher, Editor) was hailed as "the field's standard reference work for a generation". Now the all-new second edition matches ELL's comprehensiveness and high quality, expanded for a new generation, while being the first encyclopedia to really exploit the multimedia potential of linguistics. * The most authoritative, up-to-date, comprehensive, and international reference source in its field * An entirely new work, with new editors, new authors, new topics and newly commissioned articles with a handful of classic articles * The first Encyclopedia to exploit the multimedia potential of linguistics through the online edition * Ground-breaking and International in scope and approach * Alphabetically arranged with extensive cross-referencing * Available in print and online, priced separately. The online version will include updates as subjects develop ELL2 includes: * c. 7,500,000 words * c. 11,000 pages * c. 3,000 articles * c. 1,500 figures: 130 halftones and 150 colour * Supplementary audio, video and text files online * c. 3,500 glossary definitions * c. 39,000 references * Extensive list of commonly used abbreviations * List of languages of the world (including information on no. of speakers, language family, etc.) * Approximately 700 biographical entries (now includes contemporary linguists) * 200 language maps in print and online Also available online via ScienceDirect – featuring extensive browsing, searching, and internal cross-referencing between articles in the work, plus dynamic linking to journal articles and abstract databases, making navigation flexible and easy. For more information, pricing options and availability visit www.info.sciencedirect.com. The first Encyclopedia to exploit the multimedia potential of linguistics Ground-breaking in scope - wider than any predecessor An invaluable resource for researchers, academics, students and professionals in the fields of: linguistics, anthropology, education, psychology, language acquisition, language pathology, cognitive science, sociology, the law, the media, medicine & computer science. The most authoritative, up-to-date, comprehensive, and international reference source in its field

This volume presents some of the latest research in colour studies by specialists

across a wide range of academic disciplines. Many are represented here, including anthropology, archaeology, the fine arts, linguistics, onomastics, philosophy, psychology and vision science. The chapters have been developed from papers and posters presented at the Progress in Colour Studies (PICS12) conference held at the University of Glasgow. Papers from the earlier PICS04 and PICS08 conferences were published by John Benjamins as Progress in Colour Studies, 2 volumes, 2006 and New Directions in Colour Studies, 2011, respectively. The opening chapter of this new volume stems from the conference keynote talk on prehistoric colour semantics by Carole P. Biggam. The remaining chapters are grouped into three sections: colour and linguistics; colour categorization, naming and preference; and colour and the world. Each section is preceded by a short preface drawing together the themes of the chapters within it. There are thirty-one colour illustrations.

For all those with lex on the brain, Inkhorn's Erotonomicon presents a unique lexicographical survey of love and lust in all its dimensions: sociological, somatological, sexological and sexosophical. Shunning the bland and the boring, eschewing common slang and swearwords, Inkhorn's Erotonomicon – The Book of Sex Words – is the first dictionary to gather together the obscure and the obsolete, the otiose and the ostentatious, the outlandish and the outrageous, showcasing words you would never otherwise have known existed for things you would never have believed possible. Inkhorn – your intrepid word-hunter – brings you a dictionary which combines erudition with entertainment, providing concise and often quirky definitions for 5000 words and phrases across such diverse subject areas as Gendermaps & Gendermarchy; Fornication & Fecundation; Organs & Orifices; Erotolepsis & Erotopraxis; Prostitution & Pornography; Matrimony & Matrimonotony; and Sexotica & Sexoterica. While even the largest unabridged dictionaries contain only a smattering of the more advanced and inventive erotic vocabulary, the entries in the Erotonomicon have been selected from a corpus of 25,000 words assembled from over 300 reference works and monographs in both print and electronic media. All original words have been comprehensively catalogued and their definitions cross-checked and verified wherever possible. No entries have been coined by the compiler. Welcome to Inkhorn's Erotonomicon – quite simply the final word in dirty words!

This alphabetic guide provides definitions and discussion of key terms used in corpus linguistics. Corpus data is being used in a growing number of English and Linguistics departments which have no record of past research with corpus data. This is the first comprehensive glossary of the many specialist terms in corpus linguistics and will be useful for corpus linguists and non corpus linguists alike. Clearly written, by a team of experienced academics in the field, the glossary provides full coverage of both traditional and contemporary terminology.

Hollywood, 1953. A glitzy premiere lights up the sky. Far from the bright lights, in downtown L.A., a Greyhound bus delivers troubled teenager Zeke Candy to Tinseltown, where he hopes to make it in pictures. Young Zeke is soon plunged into a maelstrom of exploitation and corruption where his only asset is to be sexy meat for movie moguls, stars, and has-beens, traded by unscrupulous fixers out for an easy buck. A brilliantly pulpy queer romp.

Polari is a language that was used chiefly by gay men in the first half of the twentieth century. At a time when being gay could result in criminal prosecution—or worse—Polari offered its speakers a degree of public camouflage, a way of expressing humor, and a means of identification and of establishing a community. Its roots are colorful and varied—from thieves' Cant to Lingua Franca and prostitutes' slang—and in the mid-1960s it was thrust into the limelight by the characters Julian and Sandy, voiced by Hugh Paddick and Kenneth Williams, on the BBC radio show *Round the Horne*: “Oh Mr. Horne, how bona to vada your dolly old eke!” In *Fabulosa!*, Paul Baker recounts the story of Polari with skill, erudition, and tenderness. He traces its historical origins and describes its linguistic nuts and bolts, exploring the ways and the environments in which it was spoken, the reasons for its decline, and its unlikely reemergence in the twenty-first century. With a cast of drag queens and sailors, Dilly boys and macho clones, *Fabulosa!* is an essential document of recent history and a fascinating and fantastically readable account of this funny, filthy, and ingenious language.

Neither queer theory nor queer activism has fully reckoned with the role of race in the emergence of the modern gay subject. In *A Taste for Brown Bodies*, Hiram Pérez traces the development of gay modernity and its continued romanticization of the brown body. Focusing in particular on three figures with elusive queer histories—the sailor, the soldier, and the cowboy—Pérez unpacks how each has been memorialized and desired for their heroic masculinity while at the same time functioning as agents for the expansion of the US borders and neocolonial zones of influence. Describing an enduring homonationalism dating to the “birth” of the homosexual in the late 19th century, Pérez considers not only how US imperialist expansion was realized, but also how it was visualized for and through gay men. By means of an analysis of literature, film, and photographs from the 19th to the 21st centuries—including Herman Melville's *Billy Budd*, Anne Proulx's “Brokeback Mountain,” and photos of abuse at the Abu Ghraib prison—Pérez proposes that modern gay male identity, often traced to late Victorian constructions of “invert” and “homosexual,” occupies not the periphery of the nation but rather a cosmopolitan position, instrumental to projects of war, colonialism, and neoliberalism. *A Taste for Brown Bodies* argues that practices and subjectivities that we understand historically as forms of homosexuality have been regulated and normalized as an extension of the US nation-state, laying bare the tacit, if complex, participation of gay modernity within US imperialism.

Christian punk is a surprisingly successful musical subculture and a fascinating expression of American evangelicalism. Situating Christian punk within the modern history of Christianity and the rapidly changing culture of spirituality and secularity, this book illustrates how Christian punk continues punk's autonomous and oppositional creative practices, but from within a typically traditional evangelical morality. Analyzing straight edge Christian abstinence and punk-friendly churches, this book also focuses on gender performance within a subculture dominated by young men in a time of contested gender roles and ideologies. Critically-minded and rich in ethnographic data and insider perspectives, *Christian Punk* will engage scholars of contemporary evangelicalism, religion and popular music, and punk and all its related subcultures. This comprehensive, state-of-the-art bibliography documents the most recent research activity in the vibrant field of language, gender and sexuality. It provides experts in the field and students in tertiary education with access to language-centred resources on

gender and sexuality and is, therefore, an ideal research companion. The main part of the bibliography lists 3,454 relevant publications (monographs, edited volumes, journal articles and contributions to edited volumes) that have been published within the period from 2000 to 2011. It unites work done in linguistics with that of neighbouring disciplines, covering studies dealing with a broad range of languages and cultures around the globe. Alphabetical listing and a keyword index facilitate finding relevant work by author and subject matter. The e-book version additionally enables users to search the entire document for specific terms. Sections on earlier bibliographies and general reference works on language, gender and sexuality complete the compilation. The expression »to come out of the closet« calls for an analysis of how language and notional as well as social spaces interact and intersect to constitute »queer«. This performative book, a product of artistic research, is an exploration of the proverbial closet through linguistics, queer, and postcolonial theory. It is a project in which opacity, minority, and improvisation happen on the levels of content, analysis, and typography. Eleven queer slangs from around the world become part of an exploration of queerness and knowledge from the Periphery through autoethnography, Édouard Glissant's concept of opacity, José Muñoz's disidentifications, and Gloria Anzaldúa's performative writing. Theory, personal accounts, and art are interwoven to offer an interdisciplinary reading of the slangs as queer methods of survival and resistance.

This volume aims to demonstrate that the centre/periphery tension allows for a theory of gender understood as a power relationship with implications for a political analysis of language structures, language uses and linguistic resistances. All of the 12 chapters included in this volume work on understudied languages such as Moldovan, Lakota, Cantonese, Bajjika, Croatian, Hebrew, Arabic, Ciluba, Cantonese, Cypriot Greek, Korean, Malaysian, Basque and Belarusian and they all explore from the margins different dimensions of social gender in grammar. The diversity of languages is reflected in the range of theoretical frameworks (linguistic anthropology, systemic functional linguistics, contrastive syntactical analysis to name a few) used by the authors in order to apprehend the fluidity of gender(-ed) language and identity, to highlight the social constraints on daily discourse and to identify discourses that resist gender norms. This book will be highly relevant for students and researchers working on the interface of gender with morpho-syntax, semantics, pragmatics and discourse analysis. This new edition of *The Gay Male Sleuth in Print and Film* provides an overview of milestones in the development of gay detectives over the last several decades. Also included in this volume is an annotated list of novels, short stories, plays, graphic novels, comic strips, films, and television series featuring gay amateur sleuths, police detectives, private investigators, and the like.

The essays in this collection explore taboo and controversial humour in traditional scripted (sitcoms and other comedy series, animated series) and non-scripted forms (stand-up comedy, factual and reality shows, and advertising) both on cable and network television. Whilst the focus is predominantly on the US and UK, the contributors also address more general and global issues and different contexts of reception, in an attempt to look at this kind of comedy from different perspectives. Over the last few decades, taboo comedy has become a staple of television programming, thus raising issues concerning its functions and appropriateness, and making it an extremely relevant subject for those interested in how both humour and television work.

Popular Musicology and Identity paves new paths for studying popular music's entwinement with gender, sexuality, ethnicity, class, locality, and a range of other factors. The book consists of original essays in honour of Stan Hawkins, whose work has been a major influence on the

musicological study of gender and identity since the early 1990s. In the new millennium, musicological approaches have proliferated and evolved alongside major shifts in the music industry and popular culture. Reflecting this plurality, the book reaches into a range of musical contexts, eras, and idioms to critically investigate the discursive structures that govern the processes through which music is mobilised as a focal point for negotiating and assessing identity. With contributions from leading scholars in the field, *Popular Musicology and Identity* accounts for the state of popular musicology at the onset of the 2020s while also offering a platform for the further advancement of the critical study of popular music and identity. This collection of essays thus provides an up-to-date resource for scholars across fields such as popular music studies, musicology, gender studies, and media studies.

"I don't believe in love at first sight." I was taken aback. I thought we were definitely in love at first sight. "What do you mean? Wasn't it clear the moment you picked the elderflowers by the park and we looked at each other? Or was it in that book club?" You gave me a damp smile, as if my confusion proved that you were right. A Chinese woman moves from Beijing to London for a doctoral program—and to begin a new life—just as the Brexit campaign reaches a fever pitch. Isolated and lonely in a Britain increasingly hostile to foreigners, she meets a landscape architect and the two begin to build a life together. *A Lover's Discourse* is an exploration of romantic love told through fragments of conversations between the two lovers. Playing with language and the cultural differences that her narrator encounters as she settles into life in post-Brexit vote Britain, the lovers must navigate their differences and their romance, whether on their unmoored houseboat or in a cramped and stifling apartment in east London. Suffused with a wonderful sense of humor, this intimate and tender novel asks what it means to make a home and a family in a new land.

Polari is a secret form of language mainly used by homosexual men in London and other cities during the twentieth century. Derived in part from the slang lexicons of numerous stigmatised and itinerant groups, Polari was also a means of socialising, acting out camp performances and reconstructing a shared gay identity and worldview among its speakers. This book examines the ways in which Polari was used in order to construct 'gay identities', linking its evolution to the changing status of gay men and lesbians in the UK over the past fifty years. *Living Out Loud: An Introduction to LGBTQ History, Society, and Culture* offers students an evidence-based foundation in the interdisciplinary field of LGBTQ Studies. Chapters on history, diversity, dating/relationships, education, sexual health, and globalization reflect current research and thinking in the social sciences, humanities, and sciences. Coverage of current events and recommendations for additional readings, videos, and web resources help students apply the contents in their lives, making *Living Out Loud* the perfect core text for LGBTQ+ Studies (and similar) courses.

Intersecting Film, Music, and Queerness uses musicology and queer theory to uncover meaning and message in canonical American cinema. This study considers how queer readings are reinforced or nuanced through analysis of musical score. Taking a broad approach to queerness that questions heteronormative and homonormative patriarchal structures, binary relationships, gender assumptions and anxieties, this book challenges existing interpretations of what is progressive and what is retrogressive in cinema. Examined films include *Bride of Frankenstein*, *Louisiana Story*, *Rudolph the Red-Nosed Reindeer*, *Blazing Saddles*, *Edward Scissorhands*, *Brokeback Mountain*, *Boys Don't Cry*, *Transamerica*, *Thelma & Louise*, *Go Fish* and *The Living End*, with special attention given to films that subvert or complicate genre. Music is analyzed with concern for composition, intertextual references, absolute musical structures, song lyrics, recording, arrangement, and performance issues. This multidisciplinary work, featuring groundbreaking research, analysis, and theory, offers new close readings and a model for future scholarship.

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A Times Literary Supplement Book of the Year “Richly evocative and entertaining.”—Guardian
“An essential book for anyone who wants to Polari bona!”—Attitude “Exuberant, richly detailed.
. . . A delightful read.”—Tatler Polari is a language that was used chiefly by gay men in the first
half of the twentieth century. It offered its speakers a degree of public camouflage and a
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cast of drag queens and sailors, Dilly boys and macho clones, Fabulosa! is an essential
document of recent history—a fascinating and fantastically readable account of this funny, filthy,
and ingenious language.

Queer linguistics has only recently developed as an area of study; however academic interest
in this field is rapidly increasing. Despite its growing appeal, many books on ‘gay language’
focus on private conversation and small communities. As such, Public Discourses of Gay Men
represents an important corrective, by investigating a variety of sources in the public domain. A
broad range of material, including tabloid newspaper articles, political debates on homosexual
law and erotic narratives are used in order to analyse the language surrounding
homosexuality. Bringing together queer linguistics and corpus linguistics the text investigate
how gay male identities are constructed in the public domain.

After his breakthrough with Ziggy Stardust and before his U.S. pop hits "Fame" and "Golden
Years" David Bowie produced a dark and difficult concept album set in a post-apocalyptic
"Hunger City" populated by post-human "mutants." Diamond Dogs includes the great glam
anthem "Rebel Rebel" and utterly unique songs that combine lush romantic piano and nearly
operatic singing with scratching, grungy guitars, creepy, insidious noises, and dark, pessimistic
lyrics that reflect the album's origins in a projected Broadway musical version of Orwell's 1984
and Bowie's formative encounter with William S. Burroughs. In this book Glenn Hendler shows
that each song on Diamond Dogs shifts the ground under you as you listen, not just by
changing in musical style, but by being sung by a different "I" who directly addresses a
different "you." Diamond Dogs is the product of a performer at the peak of his powers but
uncomfortable with the rock star role he had constructed. All of the album's influences looked
to Bowie like ways of escaping not just the Ziggy role, but also the constraints of race, gender,
sexuality, and nationality. These are just some of the reasons many Bowie fans rate Diamond
Dogs his richest and most important album of the 1970s.

This edited collection brings together contemporary research that uses corpus linguistics to
carry out discourse analysis. The book takes an inclusive view of the meaning of discourse,
covering different text-types or modes of language, including discourse as both social practice
and as ideology or representation.

This anthology of largely unknown poems from the trenches sets out to illustrate the
extraordinary range of emotions generated by the horror of the First World War and the
experience of trench warfare. The introductory essay discusses the friendships intensified
under fire and the strong homo-erotic element characterising the poetry of Siegfried Sassoon,
Wilfred Owen and others.

Language is Politics discusses power relations between languages in the world, with a
particular focus on English. Even though English is the most widely spoken and the most

powerful language worldwide, it is not the lingua franca it is often supposed to be. The basic tenet of this book is that languages do not exist in the natural world; they are artefacts made by humans. The book debunks some common myths about language and it suggests that we should be more modest in our assumptions, for instance concerning the linguistic uniqueness of our own species. The author argues in favour of an ecological or balanced approach to language. This approach sees humans and other animals as part of the larger ecosystems that life depends on. As in nature, diversity is crucial to the survival of languages. The current linguistic ecosystem is out of balance, and this book shows that education can help to restore the balance and cope with the challenges of a multilingual and multicultural world. With an ecological approach to language and a focus on narratives and personal language histories, this will be key reading for researchers and academics, as well as students of English language and linguistics.

Set in a Tyneside fishing village, *Herring Girl* moves effortlessly between 1898 and 2007 as twelve-year-old Ben finds himself the unlikely conduit for Annie, a herring girl who lived – and died – a century earlier. As Ben tries to unravel the puzzle of Annie's death, he is drawn irresistibly into her long-vanished world. Bringing the startling story of Annie's life and curious death vividly to life, this brilliantly realised historical mystery introduces a cast of unforgettable characters, and reveals how the secrets of our past are never too far away.

What do we mean by 'the gay community'? What is the state of 'gay and lesbian politics' in contemporary Britain? Have 'communitarian' ideas provided a framework for change? And what is the view from outside the capital? Recent years have seen both significant legal and social reform benefiting lesbian and gay people under a government whose communitarian political credo has stressed the importance of 'community' and 'rights and responsibilities'. What effect has this had? What is the influence of identity, space and location, politics, and community itself? On the basis of qualitative research with gay men and lesbians working for change in Liverpool and Manchester, the author examines whether gay and lesbian equality and the idea of 'the gay community' can be understood and furthered within a framework of communitarian ideas.

A pioneer of LGBTQ studies dares to suggest that gayness is a way of being that gay men must learn from one another to become who they are. The genius of gay culture resides in some of its most despised stereotypes—aestheticism, snobbery, melodrama, glamour, caricatures of women, and obsession with mothers—and in the social meaning of style. When gays had to be closeted, ships were the only places where homosexual men could not only be out but also camp. And on some liners to the sun and the New World, queens and butches had a ball. They sashayed and minced their way across the world's oceans. Never before has the story been told of the masses. These are the thousands of queer seafarers, mainly stewards, who sometimes even outnumbered the straight men in the catering departments of ships that were household names and the pride of the British fleet. *Hello Sailor!* uniquely shows what it was like to be queer at sea at a time when land meant straightness. During his lifetime, Dante was condemned as corrupt and banned from Florence on pain of death. But in 1329, eight years after his death, he was again viciously condemned—this time as a heretic and false prophet—by Friar Guido Vernani. From Vernani's inquisitorial viewpoint, the author of the *Commedia* "seduced" his readers by offering them "a vessel of demonic poison" mixed with poetic fantasies designed to destroy the "healthful truth" of Catholicism. Thanks to such pious vituperations, a sulphurous fume of unorthodoxy has persistently clung to the mantle of Dante's poetic fame. The primary critical purpose of *Dante & the Unorthodox* is to examine the aesthetic impulses behind the theological and political reasons for Dante's allegory of mid-life divergence from the papally prescribed "way of salvation." Marking the sept centennial of his exile, the book's eighteen critical essays, three excerpts from an allegorical drama, and a portfolio of fourteen contemporary artworks address the issue of the

poet's conflicted relation to orthodoxy. By bringing the unorthodox out of the realm of "secret things," by uncensoring them at every turn, Dante dared to oppose the censorious regime of Latin Christianity with a transgressive zeal more threatening to papal authority than the demonic hostility feared by Friar Vernani.

Thomas Adès is a dominant force in contemporary music, whose work attracts significant attention and acclaim, and has been performed by many renowned ensembles. This volume – the first to present a range of scholarly essays on every aspect of Adès's music – offers authoritative accounts of Adès's major compositions from a variety of analytical, critical, cultural and historical perspectives. The opening chapters focus on Adès's earlier music, offering close readings of key works. Further essays focus on his engagement with forms and instrumental genres. The final chapters turn to Adès's texted music and highlight how themes introduced in earlier chapters cut across Adès's entire output. Richly illustrated with musical examples and supported by further online material, this book provides a multi-faceted portrait of Adès's work that opens up new ways of thinking about, and engaging with, his music.

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