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KEY=TECHNOLOGY - JAEDEN WERNER

SKIN SHOWS

GOTHIC HORROR AND THE TECHNOLOGY OF MONSTERS

Duke 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 -- Skin flick: posthuman genderin Jonathan Demme's The silence of the lambs -- Conclusion: serial killing.

SKIN SHOWS

GOTHIC HORROR AND THE TECHNOLOGY OF MONSTERS

Turtleback "'Skin Shows' is the Gothic book that many of us have been waiting for, and it is every bit as smart as we had hoped it would be. Halberstam's notion of monstrosity will change Gothic studies for good. The results are dazzling."--George E. Haggerty, University of California, Riverside

SKIN SHOWS

GOTHIC HORROR AND THE TECHNOLOGY OF MONSTERS

In this examination of the monster as cultural object, Judith Halberstam offers a rereading of the monstrous that revises our view of the Gothic. Moving from the nineteenth century and the works of Shelley, Stevenson, Stoker, and Wilde to contemporary horror film exemplified by such movies as *Silence of the Lambs*, *Texas Chainsaw Massacre*, and *Candyman*, *Skin Shows* understands the Gothic as a versatile technology, a means of producing monsters that is constantly being rewritten by historically and culturally conditioned fears generated by a shared sense of otherness and difference. Deploying feminist and queer approaches to the monstrous body, Halberstam views the Gothic as a broad-based cultural phenomenon that supports and sustains the economic, social, and sexual hierarchies of the time. She resists familiar psychoanalytic critiques and cautions against any interpretive attempt to reduce the affective power of the monstrous to a single factor. The nineteenth-century monster is shown, for example, as configuring otherness as an amalgam of race, class, gender, and sexuality. Invoking Foucault, Halberstam describes the history of monsters in terms of its shifting relation to the body and its representations. As a result, her readings of familiar texts are radically new. She locates psychoanalysis itself within the gothic tradition and sees sexuality as a beast created in nineteenth century literature. Excessive interpretability, Halberstam argues, whether in film, literature, or in the culture at large, is the actual hallmark of monstrosity.

CLASSIC READINGS ON MONSTER THEORY

ARC Reference Companion volumes *Classic Readings on Monster Theory* and *Primary Sources on Monsters* gather a wide range of readings and sources to enable us to see and understand what monsters

can show us about what it means to be human. The first volume introduces important modern theorists of the monstrous and aims to provide interpretive tools and strategies for students to use to grapple with the primary sources in the second volume, which brings together some of the most influential and indicative monster narratives from the West.

GOTHIC FICTION/GOTHIC FORM

Penn State Press

WILD THINGS

THE DISORDER OF DESIRE

Duke University Press In *Wild Things* Jack Halberstam offers an alternative history of sexuality by tracing the ways in which wildness has been associated with queerness and queer bodies throughout the twentieth century. Halberstam theorizes the wild as an unbounded and unpredictable space that offers sources of opposition to modernity's orderly impulses. Wildness illuminates the normative taxonomies of sexuality against which radical queer practice and politics operate. Throughout, Halberstam engages with a wide variety of texts, practices, and cultural imaginaries—from zombies, falconry, and M. NourbeSe Philip's *Zong!* to Maurice Sendak's *Where the Wild Things Are* and the career of Irish anticolonial revolutionary Roger Casement—to demonstrate how wildness provides the means to know and to be in ways that transgress Euro-American notions of the modern liberal subject. With *Wild Things*, Halberstam opens new possibilities for queer theory and for wild thinking more broadly.

IN A QUEER TIME AND PLACE

TRANSGENDER BODIES, SUBCULTURAL LIVES

NYU Press What is the price of a limb? A child? Ethnicity? Love? In a world that is often ruled by buyers and sellers, those things that are often considered priceless become objects to be marketed and from which to earn a profit. Ranging from black market babies to exploitative sex trade operations to the marketing of race and culture, *Rethinking Commodification* presents an interdisciplinary collection of writings, including legal theory, case law, and original essays to reexamine the traditional legal question: "To commodify or not to commodify?" In this pathbreaking course reader, Martha M. Ertman and Joan C. Williams present the legal cases and theories that laid the groundwork for traditional critiques of commodification, which tend to view the process as dehumanizing because it reduces all human interactions to economic transactions. This "canonical" section is followed by a selection of original essays that present alternative views of commodification based on the concept that commodification can have diverse meanings in a variety of social contexts. When viewed in this way, the commodification debate moves beyond whether or not commodification is good or bad, and is assessed instead on the quality of the social relationships and wider context that is involved in the transaction. *Rethinking Commodification* contains an excellent array of contemporary issues, including intellectual property, reparations for slavery, organ transplants, and sex work; and an equally stellar array of contributors, including Richard Posner, Margaret Jane Radin, Regina Austin, and many others.

MONSTROUS IMAGINATION

Harvard University Press What woeful maternal fancy produced such a monster? This was once the question asked when a deformed infant was born. From classical antiquity through to the Enlightenment, the monstrous child bore witness to the fearsome power of the mother's imagination. What such a notion meant and how it reappeared, transformed, in the Romantic period are the questions explored in this book, a study of theories linking imagination, art and monstrous progeny.

THE QUEER ART OF FAILURE

Duke University Press *The Queer Art of Failure* is about finding alternatives - to conventional understandings of success in a heteronormative, capitalist society; to academic disciplines that confirm what is already known according to approved methods of knowing; and to cultural criticism that has extensively theorized hegemony but paid little attention to counter-hegemony. Judith Halberstam proposes "low theory" as a means of recovering ways of being and forms of knowledge not legitimized by existing systems and institutions. Low theory is derived from eccentric archives. It runs the risk of not being taken seriously. It entails a willingness to fail and to lose one's way. Tacking back and forth between high theory and low theory, high culture and low culture, Halberstam looks for the unexpected and subversive in popular culture, avant-garde performance, and queer art. She pays particular attention to animated children's films, contending that new forms of animation, especially CGI, have generated narratives filled with unexpected encounters between the childish, the transformative, and the queer. Dismantling contemporary logics of success, Halberstam demonstrates that failure sometimes offers more creative, cooperative, and surprising ways of being in the world.

THE MONSTER THEORY READER

U of Minnesota Press A collection of scholarship on monsters and their meaning—across genres, disciplines, methodologies, and time—from foundational texts to the most recent contributions. *Zombies and vampires, banshees and basilisks, demons and wendigos, goblins, gorgons, golems, and ghosts.* From the mythical monstrous races of the ancient world to the murderous cyborgs of our day, monsters have haunted the human imagination, giving shape to the fears and desires of their time. And as long as there have been monsters, there have been attempts to make sense of them, to explain where they come from and what they mean. This book collects the best of what contemporary scholars have to say on the subject, in the process creating a map of the monstrous across the vast and complex terrain of the human psyche. Editor Jeffrey Andrew Weinstock prepares the way with a genealogy of monster theory, traveling from the earliest explanations of monsters through psychoanalysis, poststructuralism, and cultural studies, to the development of monster theory per se—and including Jeffrey Jerome Cohen's foundational essay "Monster Theory (Seven Theses)," reproduced here in its entirety. There follow sections devoted to the terminology and concepts used in talking about monstrosity; the relevance of race, religion, gender, class, sexuality, and physical appearance; the application of monster theory to contemporary cultural concerns such as ecology, religion, and terrorism; and finally the possibilities monsters present for envisioning a different future. Including the most interesting and important proponents of monster theory and its progenitors, from Sigmund Freud to Julia Kristeva to J. Halberstam, Donna Haraway, Barbara Creed, and Stephen T. Asma—as well as harder-to-find contributions such as Robin Wood's and Masahiro Mori's—this is the most extensive and comprehensive collection of scholarship on monsters and monstrosity across disciplines and methods ever to be assembled and will serve as an invaluable resource for students of the uncanny in all its guises. Contributors: Stephen T. Asma, Columbia College Chicago; Timothy K. Beal, Case Western Reserve U; Harry Benshoff, U of North Texas; Bettina Bildhauer, U of St. Andrews; Noel Carroll, The Graduate Center, CUNY; Jeffrey Jerome Cohen, Arizona State U; Barbara Creed, U of Melbourne; Michael Dylan Foster, UC Davis; Sigmund Freud, Duke U; J. Halberstam, Columbia U; Donna Haraway, UC Santa Cruz; Julia Kristeva, Paris Diderot U; Anthony Lioi, The Julliard School; Patricia MacCormack, Anglia Ruskin U; Masahiro Mori, Annalee Newitz; Jasbir K. Puar, Rutgers U; Amit A. Rai, Queen Mary U of London; Margrit Shildrick, Stockholm U; Jon Stratton, U of South Australia; Erin Suzuki, UC San Diego; Robin Wood, York U; Alexa Wright, U of Westminster.

THE DRAG KING BOOK

Serpents Tail What is a drag king? Why have drag kings not been as numerous or as popular as their drag queen counterparts in popular culture? Are drag kings lesbians? The *Drag King Book* tells you everything you've wanted to know and more about the lives and performances of contemporary male impersonators. The book profiles many different performers, among them San Francisco's larger-than-life Elvis Herselvis and New York's mackdaddy Dred, and presents interviews with drag kings alongside descriptions and analyses of actual shows. Lavishly illustrated with over 100 pictures by transgender photographer Del LaGrace Volcano, *The Drag King Book* is a striking testament to the multiple forms of gender variance today.

ATTACK OF THE LEADING LADIES

GENDER, SEXUALITY, AND SPECTATORSHIP IN CLASSIC HORROR CINEMA

Looking at such films as "Frankenstein, Svengali, King Kong" and "The Mark of the Vampire," Berenstein argues that classical horror cinema is marked by malleable gender roles, not by entrenched conventional personas.

HORROR FICTION IN THE PROTESTANT TRADITION

THE HORROR READER

Psychology Press This study brings together writings on this controversial genre, spanning the history of horror in literature and film. It discusses texts from the United States, Europe, the Caribbean and Hong Kong.

THE ANATOMY OF DISGUST

Harvard University Press William Miller details our anxious relation to basic life processes; eating, excreting, fornicating, decaying, and dying. But disgust pushes beyond the flesh to vivify the larger social order with the idiom it commandeers from the sights, smells, tastes, feels, and sounds of fleshly physicality. Disgust and contempt, Miller argues, play crucial political roles in creating and maintaining social hierarchy. Democracy depends less on respect for persons than on an equal distribution of contempt. Disgust, however, signals dangerous division.

WILLFUL MONSTROSITY

GENDER AND RACE IN 21ST CENTURY HORROR

McFarland Taking in a wide range of film, television, and literature, this volume explores 21st century horror and its monsters from an intersectional perspective with a marked emphasis on gender and race. The analysis, which covers over 70 narratives, is organized around four primary monstrous figures--zombies, vampires, witches and monstrous women. Arguing that the current horror renaissance is populated with willful monsters that subvert prevailing cultural norms and systems of power, the discussion reads horror in relation to topics of particular import in the contemporary moment--rampant sexual violence, unbridled capitalist greed, brutality against people of color, militarism, and the patriarchy's refusal to die. Examining ground-breaking films and television shows such as *Get Out*, *Us*, *The Babadook*, *A Quiet Place*, *Stranger Things*, *Penny Dreadful*, and *The Passage*, as well as works by key authors like Justin Cronin, Carmen Maria Machado, Helen Oyeyemi, Margo Lanagan, and Jeanette Winterson, this monograph offers a thorough account of the horror landscape and what it says about the 21st century world.

POSTHUMAN BODIES

Indiana 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.

BUILDING SOCIALISM

THE AFTERLIFE OF EAST GERMAN ARCHITECTURE IN URBAN VIETNAM

Duke University Press Following a decade of U.S. bombing campaigns that obliterated northern Vietnam, East Germany helped Vietnam rebuild in an act of socialist solidarity. In *Building Socialism* Christina Schwenkel examines the utopian visions of an expert group of Vietnamese and East German urban planners who sought to transform the devastated industrial town of Vinh into a model socialist city. Drawing on archival and ethnographic research in Vietnam and Germany with architects, engineers, construction workers, and tenants in Vinh's mass housing complex, Schwenkel explores the material and affective dimensions of urban possibility and the quick fall of Vinh's new built environment into unplanned obsolescence. She analyzes the tensions between aspirational infrastructure and postwar uncertainty to show how design models and practices that circulated between the socialist North and the decolonizing South underwent significant modification to accommodate alternative cultural logics and ideas about urban futurity. By documenting the building of Vietnam's first planned city and its aftermath of decay and repurposing, Schwenkel argues that underlying the ambivalent and often unpredictable responses to modernist architectural forms were anxieties about modernity and the future of socialism itself.

MEXICAN GOTHIC

Del Rey NEW YORK TIMES BESTSELLER • "It's Lovecraft meets the Brontës in Latin America, and after a slow-burn start *Mexican Gothic* gets seriously weird."—The Guardian IN DEVELOPMENT AS A HULU ORIGINAL LIMITED SERIES PRODUCED BY KELLY RIPA AND MARK CONSUELOS • WINNER OF THE LOCUS AWARD • NOMINATED FOR THE BRAM STOKER AWARD ONE OF THE BEST BOOKS OF THE YEAR: The New Yorker, Vanity Fair, NPR, The Washington Post, Tordotcom, Marie Claire, Vox, Mashable, Men's Health, Library Journal, Book Riot, LibraryReads An isolated mansion. A chillingly charismatic aristocrat. And a brave socialite drawn to expose their treacherous secrets. . . . From the author of *Gods of Jade and Shadow* comes "a terrifying twist on classic gothic horror" (Kirkus Reviews) set in glamorous 1950s Mexico. After receiving a frantic letter from her newly-wed cousin begging for someone to save her from a mysterious doom, Noemí Taboada heads to High Place, a distant house in the Mexican countryside. She's not sure what she will find—her cousin's husband, a handsome Englishman, is a stranger, and Noemí knows little about the region. Noemí is also an unlikely rescuer: She's a glamorous debutante, and her chic gowns and perfect red lipstick are more suited for cocktail parties than amateur sleuthing. But she's also tough and smart, with an indomitable will, and she is not afraid: Not of her cousin's new husband, who is both menacing and alluring; not of his father, the ancient patriarch who seems to be fascinated by Noemí; and not even of the house itself, which begins to invade Noemí's dreams with visions of blood and doom. Her only ally in this inhospitable abode is the family's youngest son. Shy and gentle, he seems to want to help Noemí, but might also be hiding dark knowledge of his family's past. For there are many secrets behind the walls of High Place. The family's once colossal wealth and faded mining empire kept them from prying eyes, but as Noemí digs deeper she unearths stories of violence and madness. And Noemí, mesmerized by the terrifying yet seductive world of High Place, may soon find it impossible to ever leave this enigmatic house behind. "It's as if a supernatural power compels us to turn the pages of the gripping *Mexican Gothic*."—The Washington Post "Mexican Gothic is the perfect summer horror read, and marks Moreno-Garcia with her hypnotic and engaging prose as one of the genre's most exciting talents."—Nerdist "A period thriller as rich in suspense as it is in lush '50s atmosphere."—Entertainment Weekly

HORROR FICTION IN THE 20TH CENTURY: EXPLORING LITERATURE'S MOST CHILLING GENRE

ABC-CLIO Providing an indispensable resource for academics as well as readers interested in the evolution of horror fiction in the 20th century, this book provides a readable yet critical guide to global horror fiction and authors. Horror Fiction in the 20th Century encompasses the world of 20th-century horror literature and explores it in a critical but balanced fashion. Readers will be exposed to the world of horror literature, a truly global phenomenon during the 20th century. Beginning with the modern genre's roots in the 19th century, the book proceeds to cover 20th-century horror literature in all of its manifestations, whether in comics, pulps, paperbacks, hardcover novels, or mainstream magazines, and from every country that produced it. The major horror authors of the century receive their due, but the works of many authors who are less well-known or who have been forgotten are also described and analyzed. In addition to providing critical assessments and judgments of individual authors and works, the book describes the evolution of the genre and the major movements within it. Horror Fiction in the 20th Century stands out from its competitors and will be of interest to its readers because of its informed critical analysis, its unprecedented coverage of female authors and writers of color, and its concise historical overview. Covers both the best-known authors of horror literature and a large number of lesser-known or forgotten authors whose work would reward searching out by modern readers. Is unprecedented in its coverage of international horror literature and includes dozens of authors whose horror fiction has never before been translated into English. Covers the major 20th century developments and movements within horror literature in one volume, in a linear and chronological manner. Is a corrective to decades of sexist, racist, colonialist, and provincial horror criticism.

RECREATIONAL TERROR

WOMEN AND THE PLEASURES OF HORROR FILM VIEWING

State University of New York Press Challenges the conventional wisdom that violent horror films can only degrade women and incite violence.

PULP

READING POPULAR FICTION

Manchester University Press Bringing together chapters on the bestseller, detective fiction, popular romance, science fiction and horror, this text provides an account of the cultural theories that have informed the study of popular fiction.

WHY HORROR SEDUCES

Oxford University Press Why do humans feel the need to scream at horror films? In *Why Horror Seduces*, author Matthias Clasen looks to evolutionary social science to show how the horror genre is a product of human nature.

SKIN JOB

"Monsters, mutants and mad mayhem punctuate this poetic exploration of death and the deadly. Rarely has poetry been put to such ghastly use. The results are horrifyingly great." Jack Halberstam, author of *Skin Shows: Gothic Horror and the Technology of Monsters* and *The Queer Art of Failure* "Those of you who have long suspected that Evan J. Peterson is the love child of Bette Davis and the Marquis de Sade will find your suspicions confirmed here. Shot in Hollywood and edited in a clammy French dungeon, *Skin Job* is part seduction, part coercion, all pure pleasure. David Kirby, author of *Talking about Movies with Jesus and The Ha-Ha* *Skin Job* is the opening salvo of the new wave of science fiction and horror poetry. Evan J. Peterson, horror poetry columnist, debuts his own first collection of horror and sci-fi poetry in this meditation on monstrosity. Stitching together such visceral inspirations as David Cronenberg, Allen Ginsberg, David Lynch, H. P. Lovecraft, Sylvia Plath, Oscar Wilde, and *The Rocky Horror Picture Show*, *Skin Job* raises the bar on so-called "genre" poetry. Now available from Minor Arcana Press, the poetry imprint of Squall Publishing. Find the book trailer, a short horror film, at the [Minor Arcana Press website](#).

GOTHIC QUEER CULTURE

MARGINALIZED COMMUNITIES AND THE GHOSTS OF INSIDIOUS TRAUMA

U of Nebraska Press In *Gothic Queer Culture*, Laura Westengard proposes that contemporary U.S. queer culture is gothic at its core. Using interdisciplinary cultural studies to examine the gothicism in

queer art, literature, and thought--including ghosts embedded in queer theory, shadowy crypts in lesbian pulp fiction, monstrosity and cannibalism in AIDS poetry, and sadomasochism in queer performance--Westengard argues that during the twentieth and twenty-first centuries a queer culture has emerged that challenges and responds to traumatic marginalization by creating a distinctly gothic aesthetic. *Gothic Queer Culture* examines the material effects of marginalization, exclusion, and violence and explains why discourse around the complexities of genders and sexualities repeatedly returns to the gothic. Westengard places this queer knowledge production within a larger framework of gothic queer culture, which inherently includes theoretical texts, art, literature, performance, and popular culture. By analyzing queer knowledge production alongside other forms of queer culture, *Gothic Queer Culture* enters into the most current conversations on the state of gender and sexuality, especially debates surrounding negativity, anti-relationalism, assimilation, and neoliberalism. It provides a framework for understanding these debates in the context of a distinctly gothic cultural mode that acknowledges violence and insidious trauma, depathologizes the association between trauma and queerness, and offers a rich counterhegemonic cultural aesthetic through the circulation of gothic tropes.

TECHNOLOGY AND IDENTITY IN YOUNG ADULT FICTION

THE POSTHUMAN SUBJECT

Springer *Technology and Identity in Young Adult Fiction* is not a historical study or a survey of narrative plots, but takes a more conceptual approach that engages with the central ideas of posthumanism: the fragmented nature of posthuman identity, the concept of agency as distributed and collective and the role of embodiment in understandings of selfhood.

POSTFEMINIST GOTHIC

CRITICAL INTERVENTIONS IN CONTEMPORARY CULTURE

Springer This book explores new critical ground by addressing the intersection of two contentious concepts, postfeminism and Gothic. This collection of original and exciting essays examines a number of Gothic texts, from Anne Radcliffe's romances to modern horror films, in conjunction with diverse postfeminist theories, from backlash to postmodern feminism.

VOICES FROM THE HARLEM RENAISSANCE

Oxford University Press, USA Nathan Irvin Huggins showcases more than 120 selections from the political writings and arts of the Harlem Renaissance. Featuring works by such greats as Langston Hughes, Aaron Douglas, and Gwendolyn Bennett, here is an extraordinary look at the remarkable outpouring of African-American literature and art during the 1920s.

GAGA FEMINISM

SEX, GENDER, AND THE END OF NORMAL

Beacon Press A roadmap to sex and gender for the twenty-first century, using Lady Gaga as a symbol for a new kind of feminism Why are so many women single, so many men resisting marriage, and so many gays and lesbians having babies? In *Gaga Feminism: Sex, Gender, and the End of Normal*, J. Jack Halberstam 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 lived experiences and the heteronormative narratives that dominate popular media? We can embrace the chaos! With equal parts edge and wit, 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.

NEVER LET ME GO

Vintage Canada From the Booker Prize-winning author of *The Remains of the Day* and *When We Were Orphans*, comes an unforgettable edge-of-your-seat mystery that is at once heartbreakingly tender and morally courageous about what it means to be human. Hailsham seems like a pleasant English boarding school, far from the influences of the city. Its students are well tended and supported, trained in art and literature, and become just the sort of people the world wants them to be. But, curiously, they are taught nothing of the outside world and are allowed little contact with it. Within the grounds of Hailsham, Kathy grows from schoolgirl to young woman, but it's only when she and her friends Ruth and Tommy leave the safe grounds of the school (as they always knew they would) that they realize the

full truth of what Hailsham is. *Never Let Me Go* breaks through the boundaries of the literary novel. It is a gripping mystery, a beautiful love story, and also a scathing critique of human arrogance and a moral examination of how we treat the vulnerable and different in our society. In exploring the themes of memory and the impact of the past, Ishiguro takes on the idea of a possible future to create his most moving and powerful book to date.

QUEERING THE GOTHIC

Manchester University Press *Queering the Gothic* is the first multi-authored book concerned with the developing interface between Gothic criticism and queer theory. Considering a range of Gothic texts produced between the eighteenth century and the present, the contributors explore the relationship between reading Gothically and reading Queerly, making this collection both an important reassessment of the Gothic tradition and a significant contribution to scholarship on queer theory. Writers discussed include William Beckford, Matthew Lewis, Mary Shelley, George Eliot, George Du Maurier, Oscar Wilde, Eric, Count Stenbock, E. M. Forster, Antonia White, Melanie Tem, Poppy Z. Brite, and Will Self. There is also exploration of non-text media including an analysis of Michael Jackson's pop videos. Arranged chronologically, the book establishes links between texts and periods and examines how conjunctions of 'queer', 'gay', and 'lesbian' can be related to, and are challenged by, a Gothic tradition. All of the chapters were specially commissioned for the collection, and the contributors are drawn from the forefront of academic work in both Gothic and Queer Studies.

HORROR NOIRE

BLACKS IN AMERICAN HORROR FILMS FROM THE 1890S TO PRESENT

Routledge From *King Kong* to *Candyman*, the boundary-pushing genre of the horror film has always been a site for provocative explorations of race in American popular culture. In *Horror Noire: Blacks in American Horror Films from 1890's to Present*, Robin R. Means Coleman traces the history of notable characterizations of blackness in horror cinema, and examines key levels of black participation on screen and behind the camera. She argues that horror offers a representational space for black people to challenge the more negative, or racist, images seen in other media outlets, and to portray greater diversity within the concept of blackness itself. *Horror Noire* presents a unique social history of blacks in America through changing images in horror films. Throughout the text, the reader is encouraged to unpack the genre's racialized imagery, as well as the narratives that make up popular culture's commentary on race. Offering a comprehensive chronological survey of the genre, this book addresses a full range of black horror films, including mainstream Hollywood fare, as well as art-house films, Blaxploitation films, direct-to-DVD films, and the emerging U.S./hip-hop culture-inspired Nigerian "Nollywood" Black horror films. *Horror Noire* is, thus, essential reading for anyone seeking to understand how fears and anxieties about race and race relations are made manifest, and often challenged, on the silver screen.

MONSTER THEORY [ELECTRONIC RESOURCE]

READING CULTURE

U of Minnesota Press The contributors to *Monster Theory* consider beasts, demons, freaks and fiends as symbolic expressions of cultural unease that pervade a society and shape its collective behavior. Through a historical sampling of monsters, these essays argue that our fascination for the monstrous testifies to our continued desire to explore difference and prohibition.

THE AVOCADO DRIVE ZOO

AT HOME WITH MY FAMILY AND THE CREATURES WE'VE LOVED

Cumberland House Publishing The author, a television producer and writer, shares his experiences raising a family in California, and interacting with various family pets and wildlife

MONSTERS IN THE CLOSET

HOMOSEXUALITY AND THE HORROR FILM

Manchester University Press *Monster in the Closet* is a history of the horror film that explores the genre's relationship to the social and cultural history of homosexuality in America. Drawing on a wide variety of films and primary source materials including censorship files, critical reviews, promotional materials, fanzines, men's magazines, and popular news weeklies, the book examines the historical figure of the movie monster in relation to various medical, psychological, religious and social models of homosexuality. While recent work within gay and lesbian studies has explored how the genetic

tropes of the horror film intersect with popular culture's understanding of queerness, this is the first book to examine how the concept of the monster queer has evolved from era to era. From the gay and lesbian sensibilities encoded into the form and content of the classical Hollywood horror film, to recent films which play upon AIDS-related fears. *Monster in the Closet* examines how the horror film started and continues, to demonize (or quite literally "monsterize") queer sexuality, and what the pleasures and "costs" of such representations might be both for individual spectators and culture at large.

TRANS BODIES, TRANS SELVES

A RESOURCE FOR THE TRANSGENDER COMMUNITY

Oxford University Press There is no one way to be transgender. Transgender and gender non-conforming people have many different ways of understanding their gender identities. Only recently have sex and gender been thought of as separate concepts, and we have learned that sex (traditionally thought of as physical or biological) is as variable as gender (traditionally thought of as social). While trans people share many common experiences, there is immense diversity within trans communities. There are an estimated 700,000 transgendered individuals in the US and 15 million worldwide. Even still, there's been a notable lack of organized information for this sizable group. *Trans Bodies, Trans Selves* is a revolutionary resource—a comprehensive, reader-friendly guide for transgender people, with each chapter written by transgender or genderqueer authors. Inspired by *Our Bodies, Ourselves*, the classic and powerful compendium written for and by women, *Trans Bodies, Trans Selves* is widely accessible to the transgender population, providing authoritative information in an inclusive and respectful way and representing the collective knowledge base of dozens of influential experts. Each chapter takes the reader through an important transgender issue, such as race, religion, employment, medical and surgical transition, mental health topics, relationships, sexuality, parenthood, arts and culture, and many more. Anonymous quotes and testimonials from transgender people who have been surveyed about their experiences are woven throughout, adding compelling, personal voices to every page. In this unique way, hundreds of viewpoints from throughout the community have united to create this strong and pioneering book. It is a welcoming place for transgender and gender-questioning people, their partners and families, students, professors, guidance counselors, and others to look for up-to-date information on transgender life.

TRANS

A QUICK AND QUIRKY ACCOUNT OF GENDER VARIABILITY

Univ of California Press 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.

FROM SHYLOCK TO SVENGALI

JEWISH STEREOTYPES IN ENGLISH FICTION

FEMALE MASCULINITY

Duke University Press *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.

FRANKENSTEIN

Signet Three horror classics—with an introduction by Stephen King Some of literature's most popular and enduring horror icons in one indispensable tome.