

Nobody Is Supposed To Know Black Sexuality On The Down Low

[Black Mirror and Philosophy](#) David Kyle Johnson 2019-11-26 A philosophical look at the twisted, high-tech near-future of the sci-fi anthology series Black Mirror, offering a glimpse of the darkest reflections of the human condition in digital technology Black Mirror—the Emmy-winning Netflix series that holds up a dark, digital mirror of speculative technologies to modern society—shows us a high-tech world where it is all too easy to fall victim to ever-evolving forms of social control. In Black Mirror and Philosophy, original essays written by a diverse group of scholars invite you to peer into the void and explore the philosophical, ethical, and existential dimensions of Charlie Brooker’s sinister stories. The collection reflects Black Mirror’s anthology structure by pairing a chapter with every episode in the show’s five seasons—including an interactive, choose-your-own-adventure analysis of Bandersnatch—and concludes with general essays that explore the series’ broader themes. Chapters address questions about artificial intelligence, virtual reality, surveillance, privacy, love, death, criminal behavior, and politics, including: Have we given social media too much power over our lives? Could heaven really, one day, be a place on Earth? Should criminal justice and punishment be crowdsourced? What rights should a “cookie” have? Immersive, engaging, and experimental, Black Mirror and Philosophy navigates the intellectual landscape of Brooker’s morality plays for the modern world, where humanity’s greatest innovations and darkest instincts collide.

Not Gay Jane Ward 2015-07-31 A different look at heterosexuality in the twenty-first century A straight white girl can kiss a girl, like it, and still call herself straight—her boyfriend may even encourage her. But can straight white guys experience the same easy sexual fluidity, or would kissing a guy just mean that they are really gay? Not Gay thrusts deep into a world where straight guy-on-guy action is not a myth but a reality: there’s fraternity and military hazing rituals, where new recruits are made to grab each other’s penises and stick fingers up their fellow members’ anuses; online personal ads, where straight men seek other straight men to masturbate with; and, last but not least, the long and clandestine history of straight men frequenting public restrooms for sexual encounters with other men. For Jane Ward, these sexual practices reveal a unique social space where straight white men can—and do—have sex with other straight white men; in fact, she argues, to do so reaffirms rather than challenges their gender and racial identity. Ward illustrates that sex between straight white men allows them to leverage whiteness and masculinity to authenticate their heterosexuality in the context of sex with men. By understanding their same-sex sexual practice as meaningless, accidental, or even necessary, straight white men can perform homosexual contact in heterosexual ways. These sex acts are not slippages into a queer way of being or expressions of a desired but unarticulated gay identity. Instead, Ward argues, they reveal the fluidity and complexity that characterizes all human sexual desire. In the end, Ward’s analysis offers a new way to think about heterosexuality—not as the opposite or absence of homosexuality, but as its own unique mode of engaging in homosexual sex, a mode characterized by pretense, dis-identification and racial and heterosexual privilege. Daring, insightful, and brimming with wit, Not Gay is a fascinating new take on the complexities of heterosexuality in the modern era.

Evidence of Being Darius Bost 2018-12-21 Evidence of Being opens on a grim scene: Washington DC’s gay black community in the 1980s, ravaged by AIDS, the crack epidemic, and a series of unsolved murders, seemingly abandoned by the government and mainstream culture. Yet in this darkest of moments, a new vision of community and hope managed to emerge. Darius Bost’s account of the media, poetry, and performance of this time and place reveals a stunning confluence of activism and the arts. In Washington and New York during the 1980s and ’90s, gay black men banded together, using creative expression as a tool to challenge the widespread views that marked them as unworthy of grief. They created art that enriched and reimaged their lives in the face of pain and neglect, while at the same time forging a path toward bold new modes of existence. At

once a corrective to the predominantly white male accounts of the AIDS crisis and an openhearted depiction of the possibilities of black gay life, *Evidence of Being* above all insists on the primacy of community over loneliness, and hope over despair.

A Queer New York Jen Jack Giesecking 2020-09-15 Winner, 2021 Glenda Laws Award given by the American Association of Geographers The first lesbian and queer historical geography of New York City Over the past few decades, rapid gentrification in New York City has led to the disappearance of many lesbian and queer spaces, displacing some of the most marginalized members of the LGBTQ+ community. In *A Queer New York*, Jen Jack Giesecking highlights the historic significance of these spaces, mapping the political, economic, and geographic dispossession of an important, thriving community that once called certain New York neighborhoods home. Focusing on well-known neighborhoods like Greenwich Village, Park Slope, Bedford-Stuyvesant, and Crown Heights, Giesecking shows how lesbian and queer neighborhoods have folded under the capitalist influence of white, wealthy gentrifiers who have ultimately failed to make room for them. Nevertheless, they highlight the ways lesbian and queer communities have succeeded in carving out spaces—and lives—in a city that has consistently pushed its most vulnerable citizens away. Beautifully written, *A Queer New York* is an eye-opening account of how lesbians and queers have survived in the face of twenty-first century gentrification and urban development.

Religion Is Raced Grace Yukich 2020-07-28 Demonstrates how race and power help to explain American religion in the twenty-first century When White people of faith act in a particular way, their motivations are almost always attributed to their religious orientation. Yet when religious people of color act in a particular way, their motivations are usually attributed to their racial positioning. *Religion Is Raced* makes the case that religion in America has generally been understood in ways that center White Christian experiences of religion, and argues that all religion must be acknowledged as a raced phenomenon. When we overlook the role race plays in religious belief and action, and how religion in turn spurs public and political action, we lose sight of a key way in which race influences religiously-based claims-making in the public sphere. With contributions exploring a variety of religious traditions, from Buddhism and Islam to Judaism and Protestantism, as well as pieces on atheists and humanists, *Religion Is Raced* brings discussions about the racialized nature of religion from the margins of scholarly and religious debate to the center. The volume offers a new model for thinking about religion that emphasizes how racial dynamics interact with religious identity, and how we can in turn better understand the roles religion—and Whiteness—play in politics and public life, especially in the United States. It includes clear recommendations for researchers, including pollsters, on how to better recognize moving forward that religion is a raced phenomenon. With contributions by Joseph O. Baker, Kelsy Burke, James Clark Davidson, Janine Giordano Drake, Ashley Garner, Edward Orozco Flores, Sikivu Hutchinson, Sarah Imhoff, Russell Jeung, John Jimenez, Jaime Kucinskis, Eric Mar, Gerardo Martí, Omar M. McRoberts, Besheer Mohamed, Dawne Moon, Jerry Z. Park, Z. Fareen Parvez, Theresa W. Tobin, and Rhys H. Williams.

Ambivalent Affinities Jennifer Dominique Jones 2023-10-12 In the early twenty-first century, comparisons between the modern civil rights movement and the movement for marriage equality reached a fever pitch. These comparisons, however, have a longer history. During the five decades after World War II, political ideas about same-sex intimacy and gender nonconformity—most often categorized as homosexuality—appeared in the campaigns of civil rights organizations, Black liberal elected officials, segregationists, and far right radicals. Deployed in complex and at times contradictory ways, political ideas about homosexuality (and later, lesbian, gay, bisexual, and transgender subjects) became tethered to conceptualizations of Blackness and racial equality. In this interdisciplinary historical study, Jennifer Dominique Jones reveals the underexamined origins of comparisons between Black and LGBT political constituencies in the modern civil rights movement and white supremacist backlash. Foregrounding an intersectional framing of postwar political histories, Jones demonstrates how the shared non-normative status of Blackness and

homosexuality facilitated comparisons between subjects and political visions associated with both. Drawing upon organizational records, manuscript collections, newspaper accounts, and visual and textual ephemera, this study traces a long, conflicting relationship between Black and LGBT political identities that continues to the present day.

Hollywood at the Intersection of Race and Identity Delia Malia Caparoso Konzett 2019-11-15 Explores the ways Hollywood represents race, gender, class, and nationality at the intersection of aesthetics and ideology and its productive tensions

Black Men, Black Feminism Jared Sexton 2018-03-06 A brief commentary on the necessity and the impossibility of black men's participation in the development of black feminist theory and politics, *Black Men, Black Feminism* examines the basic assumptions that have guided—and misguided—black men's efforts to take up black feminism. Offering a rejoinder to the contemporary study of black men and masculinity in the twenty-first century, Jared Sexton interrogates some of the most common intellectual postures of black men writing about black feminism, ultimately departing from the prevailing discourse on progressive black masculinities. Sexton examines, by contrast, black men's critical and creative work—from Charles Burnett's *Killer of Sheep* to Jordan Peele's *Get Out*—to describe the cultural logic that provides a limited moral impetus to the quest for black male feminism and that might, if reconfigured, prompt an ethical response of an entirely different order.

Passing Illusions Kerry Wallach 2017-08-22 Weimar Germany (1919-33) was an era of equal rights for women and minorities, but also of growing antisemitism and hostility toward the Jewish population. This led some Jews to want to pass or be perceived as non-Jews; yet there were still occasions when it was beneficial to be openly Jewish. Being visible as a Jew often involved appearing simultaneously non-Jewish and Jewish. *Passing Illusions* examines the constructs of German-Jewish visibility during the Weimar Republic and explores the controversial aspects of this identity—and the complex reasons many decided to conceal or reveal themselves as Jewish. Focusing on racial stereotypes, Kerry Wallach outlines the key elements of visibility, invisibility, and the ways Jewishness was detected and presented through a broad selection of historical sources including periodicals, personal memoirs, and archival documents, as well as cultural texts including works of fiction, anecdotes, images, advertisements, performances, and films. Twenty black-and-white illustrations (photographs, works of art, cartoons, advertisements, film stills) complement the book's analysis of visual culture.

A New Handbook of Rhetoric Michele Kennerly 2021-07-12 Like every discipline, Rhetorical Studies relies on a technical vocabulary to convey specialized concepts, but few disciplines rely so deeply on a set of terms developed so long ago. Pathos, kairos, doxa, topos—these and others originate from the so-called classical world, which has conferred on them excessive authority. Without jettisoning these rhetorical terms altogether, this handbook addresses critiques of their ongoing relevance, explanatory power, and exclusionary effects. *A New Handbook of Rhetoric* inverts the terms of classical rhetoric by applying to them the alpha privative, a prefix that expresses absence. Adding the prefix α - to more than a dozen of the most important terms in the field, the contributors to this volume build a new vocabulary for rhetorical inquiry. Essays on apathy, akairos, adoxa, and atopos, among others, explore long-standing disciplinary habits, reveal the denials and privileges inherent in traditional rhetorical inquiry, and theorize new problems and methods. Using this vocabulary in an analysis of current politics, media, and technology, the essays illuminate aspects of contemporary culture that traditional rhetorical theory often overlooks. Innovative and groundbreaking, *A New Handbook of Rhetoric* at once draws on and unsettles ancient Greek rhetorical terms, opening new avenues for studying values, norms, and phenomena often stymied by the tradition. In addition to the editor, the contributors include Caddie Alford, Benjamin Figgins, Cory Geraths, Anthony J. Irizarry, Mari Lee Mifsud, John Muckelbauer, Bess R. H. Myers, Damien Smith Pfister, Nathaniel A. Rivers, and Alessandra Von Burg.

Queer Clout Timothy Stewart-Winter 2016-02-16 *Queer Clout* weaves together activism and electoral politics to trace the gay movement's path since

the 1950s in Chicago. Stewart-Winter stresses gay people's and African Americans' shared focus on police harassment, highlighting how black political leaders enabled white gays and lesbians to join an emerging liberal coalition in city hall.

Issues in African American Music Portia K. Maultsby 2016-10-26 *Issues in African American Music: Power, Gender, Race, Representation* is a collection of twenty-one essays by leading scholars, surveying vital themes in the history of African American music. Bringing together the viewpoints of ethnomusicologists, historians, and performers, these essays cover topics including the music industry, women and gender, and music as resistance, and explore the stories of music creators and their communities. Revised and expanded to reflect the latest scholarship, with six all-new essays, this book both complements the previously published volume *African American Music: An Introduction* and stands on its own. Each chapter features a discography of recommended listening for further study. From the antebellum period to the present, and from classical music to hip hop, this wide-ranging volume provides a nuanced introduction for students and anyone seeking to understand the history, social context, and cultural impact of African American music.

Sexual Rhetorics Jonathan Alexander 2015-10-16 Sexual rhetoric is the self-conscious and critical engagement with discourses of sexuality that exposes both their naturalization and their queering, their torquing to create different or counter-discourses, giving voice and agency to multiple and complex sexual experiences. This volume explores the intersection of rhetoric and sexuality through the varieties of methods available in the fields of rhetoric and writing studies, including case studies, theoretical questioning, ethnographies, or close (and distant) readings of "texts" that help us think through the rhetorical force of sexuality and the sexual force of rhetoric.

Black and Queer on Campus Michael P. Jeffries 2023-03-21 An inside look at Black LGBTQ college students and their experiences *Black and Queer on Campus* offers an inside look at what life is like for LGBTQ college students on campuses across the United States. Michael P. Jeffries shows that Black and queer college students often struggle to find safe spaces and a sense of belonging when they arrive on campus at both predominantly white institutions and historically black colleges and universities. Many report that in predominantly white queer social spaces, they feel unwelcome and pressured to temper their criticisms of racism amongst their white peers. Conversely, in predominantly straight Black social spaces, they feel ignored or pressured to minimize their queer identity in order to be accepted. This fraught dynamic has an impact on Black LGBTQ students in higher education, as they experience different forms of marginalization at the intersection of their race, gender, and sexuality. Drawing on interviews with students from over a dozen colleges, Jeffries provides a new, much-needed perspective on the specific challenges Black LGBTQ students face and the ways they overcome them. We learn through these intimate portraits that despite the gains of the LGBTQ rights movement, many of the most harmful stereotypes and threats to black queer safety continue to haunt this generation of students. We also learn how students build queer identities. The traditional narrative of "coming out" does not fit most of these students, rather, Jeffries describes a more gradual transition to queer acceptance and pride. *Black and Queer on Campus* sheds light on the oft-hidden lives of Black LGBTQ students, and how educational institutions can better serve them. It also highlights the quiet beauty and joy of Black queer social life, and the bonds of friendship that sustain the students and fuel their imagination.

The Routledge Handbook of Ethnicity and Race in Communication Bernadette Marie Calafell 2023-10-03 A much-needed text that takes stock of issues of ethnicity and race in communication studies, this book presents an overview of the most cutting-edge research, theory, and methods in the subject and advocates for centering ethnicity and race in the communication studies discipline. This handbook brings together a diverse group of both senior and up-and-coming scholars to offer original scholarship in race and ethnicity in communication studies, emphasizing various analytical perspectives including, but not limited to, global, transnational, diasporic, feminist, queer, trans, and disability approaches. While centering ethnicity

and race, contributors also take an intersectional perspective in their approach to their topics and chapters. The book features examination of specific subfields, like Whiteness studies, Latina/o/x communication studies, Asian/Pacific American communication studies, African American communication and culture, and Middle East and North African communication studies. The text is oriented to graduate students and researchers within communication studies as well as media studies, cultural studies, critical race and ethnic studies, American studies, sociology, and education, while still being accessible to upper-level undergraduate students.

Nonbinary Stephanie D. Clare 2023-05-31 This autotheoretical Element, written in the tense space between feminist and trans theory, argues that movement between 'woman' and 'nonbinary' is possible, affectively and politically. In fact, a nonbinary structure of feeling has been central in the history of feminist thought, such as in Simone de Beauvoir's *The Second Sex* (1949). This structure of feeling is not antifeminist but indexical of a desire for a form of embodiment and relationality beyond binary sex and gender. Finally, the Element provides a partial defense of nonbinary gender identity by tracing the development of the term in online spaces of the early 2000s. While it might be tempting to read its development as symptomatic of the forms of selfhood reproduced in (neo)liberal, racialized platform capitalism, this reading is too simplistic because it misses how the term emerged within communities of care.

The Generic Closet Alfred L. Martin, Jr. 2021-04-06 Even after a rise in gay and Black representation and production on TV in the 1990s, the sitcom became a "generic closet," restricting Black gay characters with narrative tropes. Drawing from 20 interviews with credited episode writers, key show-runners, and Black gay men, *The Generic Closet* situates Black-cast sitcoms as a unique genre that uses Black gay characters in service of the series' heterosexual main cast. Alfred L. Martin, Jr., argues that the Black community is considered to be antigay due to misrepresentation by shows that aired during the family viewing hour and that were written for the imagined, "traditional" Black family. Martin considers audience reception, industrial production practices, and authorship to unpack the claim that Black gay characters are written into Black-cast sitcoms such as *Moesha*, *Good News*, and *Let's Stay Together* in order to closet Black gayness. By exploring how systems of power produce ideologies about Black gayness, *The Generic Closet* deconstructs the concept of a monolithic Black audience and investigates whether this generic closet still exists.

The Oxford Handbook of Voice Studies Nina Eidsheim 2019 More than 200 years after the first speaking machine, we are accustomed to voices that speak from any- and everywhere. We interact daily with voices that emit from house alarm systems, cars, telephones, and digital assistants, such as Alexa and Google Home. However, vocal events still have the capacity to raise age-old questions about the human, the animal, the machine, and the spiritual-or in non-metaphysical terms-questions about identity and authenticity. In *The Oxford Handbook of Voice Studies*, contributors look to the metaphorical voice as well as the clinical understanding of the vocal apparatus to answer the seemingly innocuous question: What is voice? From a range of disciplines including the humanities, biology, culture, and technology studies, contributors draw on the unique methodologies and values each has at hand to address the uses, meanings, practices, theories, methods, and sounds of the voice. Together, they assess the ways that discipline-specific, ontological, and epistemological assumptions of voice need to shift in order to take the findings of other fields into account. This Handbook thus enables a lively discussion as multifaceted and complex as the voice itself has proven to be.

Consent in the Presence of Force Emily A. Owens 2022-12-06 In histories of enslavement and in Black women's history, coercion looms large in any discussion of sex and sexuality. At a time when sexual violence against Black women was virtually unregulated—even normalized—a vast economy developed specifically to sell the sexual labor of Black women. In this vividly rendered book, Emily A. Owens wrestles with the question of why white men paid notoriously high prices to gain sexual access to the bodies of enslaved women to whom they already had legal and social access. Owens centers the survival strategies and intellectual labor of Black women enslaved in New Orleans to unravel the culture of violence they endured, in

which slaveholders obscured "the presence of force" with arrangements that included gifts and money. Owens's storytelling highlights that the classic formulation of rape law that requires "the presence of force" and "the absence of consent" to denote a crime was in fact a key legal fixture that packaged predation as pleasure and produced, rather than prevented, violence against Black women. Owens dramatically reorients our understanding of enslaved women's lives as well as of the nature of violence in the entire venture of racial slavery in the U.S. South. Unsettling the idea that consent is necessarily incompatible with structural and interpersonal violence, this history shows that when sex is understood as a transaction, women are imagined as responsible for their own violation.

Picture Freedom Jasmine Nichole Cobb 2015-04-03 "Picture Freedom provides a unique and nuanced interpretation of nineteenth-century African American life and culture. Focusing on visuality, print culture, and an examination of the parlor, Cobb has fashioned a book like none other, convincingly demonstrating how whites and blacks reimaged racial identity and belonging in the early republic."--Erica Armstrong Dunbar, author of *A Fragile Freedom: African American Women and Emancipation in the Antebellum City*.

Keywords for African American Studies Erica R. Edwards 2018-11-27 A new vocabulary for African American Studies As the longest-standing interdisciplinary field, African American Studies has laid the foundation for critically analyzing issues of race, ethnicity, and culture within the academy and beyond. This volume assembles the keywords of this field for the first time, exploring not only the history of those categories but their continued relevance in the contemporary moment. Taking up a vast array of issues such as slavery, colonialism, prison expansion, sexuality, gender, feminism, war, and popular culture, *Keywords for African American Studies* showcases the startling breadth that characterizes the field. Featuring an august group of contributors across the social sciences and the humanities, the keywords assembled within the pages of this volume exemplify the depth and range of scholarly inquiry into Black life in the United States. Connecting lineages of Black knowledge production to contemporary considerations of race, gender, class, and sexuality, *Keywords for African American Studies* provides a model for how the scholarship of the field can meet the challenges of our social world.

Flaming? Alisha Lola Jones 2020 Examining the spectrum of "flamboyant" gender expression of male vocalists in historically black churches, *Flaming?: The Peculiar Theo-Politics of Fire and Desire in Black Male Gospel Performance* observes the relationship between these men, their congregations, and the heteronormativity of theology they perform.

Managing Diabetes Jeffrey A. Bennett 2019-06-25 A critical study of diabetes in the popular imagination Over twenty-nine million people in the United States, more than nine percent of the population, have some form of diabetes. In *Managing Diabetes*, Jeffrey A. Bennett focuses on how the disease is imagined in public culture. Bennett argues that popular anecdotes, media representation, and communal myths are as meaningful as medical and scientific understandings of the disease. In focusing on the public character of the disease, Bennett looks at health campaigns and promotions as well as the debate over public figures like Sonia Sotomayor and her management of type 1 diabetes. Bennett examines the confusing and contradictory public depictions of diabetes to demonstrate how management of the disease is not only clinical but also cultural. Bennett also has type 1 diabetes and speaks from personal experience about the many misunderstandings and myths that are alive in the popular imagination. Ultimately, *Managing Diabetes* offers a fresh take on how disease is understood in contemporary society and the ways that stigma, fatalism, and health can intersect to shape diabetes's public character. This disease has dire health implications, and rates keep rising. Bennett argues that until it is better understood it cannot be better treated.

Nobody Is Supposed to Know C. Riley Snorton 2014-01-01

Remaking a Life Celeste Watkins-Hayes 2019-08-20 In the face of life-threatening news, how does our view of life change—and what do we do it

transform it? *Remaking a Life* uses the HIV/AIDS epidemic as a lens to understand how women generate radical improvements in their social well being in the face of social stigma and economic disadvantage. Drawing on interviews with nationally recognized AIDS activists as well as over one hundred Chicago-based women living with HIV/AIDS, Celeste Watkins-Hayes takes readers on an uplifting journey through women's transformative projects, a multidimensional process in which women shift their approach to their physical, social, economic, and political survival, thereby changing their viewpoint of "dying from" AIDS to "living with" it. With an eye towards improving the lives of women, *Remaking a Life* provides techniques to encourage private, nonprofit, and government agencies to successfully collaborate, and shares policy ideas with the hope of alleviating the injuries of inequality faced by those living with HIV/AIDS everyday.

[A Different Trek](#) David K. Seitz 2023-07 A different kind of Star Trek television series debuted in 1993. Deep Space Nine was set not on a starship but a space station near a postcolonial planet still reeling from a genocidal occupation. The crew was led by a reluctant Black American commander and an extraterrestrial first officer who had until recently been an anticolonial revolutionary. DS9 extended Star Trek's tradition of critical social commentary but did so by transgressing many of Star Trek's previous taboos, including religion, money, eugenics, and interpersonal conflict. DS9 imagined a twenty-fourth century that was less a glitzy utopia than a critical mirror of contemporary U.S. racism, capitalism, imperialism, and heteropatriarchy. Thirty years after its premiere, DS9 is beloved by critics and fans but remains marginalized in scholarly studies of science fiction. Drawing on cultural geography, Black studies, and feminist and queer studies, *A Different "Trek"* is the first scholarly monograph dedicated to a critical interpretation of DS9's allegorical world-building. If DS9 has been vindicated aesthetically, this book argues that its prophetic, place-based critiques of 1990s U.S. politics, which deepened the foundations of many of our current crises, have been vindicated politically, to a degree most scholars and even many fans have yet to fully appreciate.

Feminist Ethnography Dána-Ain Davis 2022-03 This book employs a problem-based approach to guide readers through the methods, challenges, and possibilities of feminist ethnography. The authors tease out feminist ethnography's influences on women's and gender studies, critical race studies, ethnic studies, education, communications, psychology, sociology, urban studies, and American studies.

The Natural History of Sexuality in Early America Greta LaFleur 2020-08-04 Ultimately, *The Natural History of Sexuality in Early America* not only rewrites all dominant scholarly narratives of eighteenth-century sexual behavior but poses a major intervention into queer theoretical understandings of the relationship between sex and the subject.

Destructive Desires Robert J. Patterson 2019-04-05 Despite rhythm and blues culture's undeniable role in molding, reflecting, and reshaping black cultural production, consciousness, and politics, it has yet to receive the serious scholarly examination it deserves. *Destructive Desires* corrects this omission by analyzing how post-Civil Rights era rhythm and blues culture articulates competing and conflicting political, social, familial, and economic desires within and for African American communities. As an important form of black cultural production, rhythm and blues music helps us to understand black political and cultural desires and longings in light of neo-liberalism's increased codification in America's racial politics and policies since the 1970s. Robert J. Patterson provides a thorough analysis of four artists—Kenneth "Babyface" Edmonds, Adina Howard, Whitney Houston, and Toni Braxton—to examine black cultural longings by demonstrating how our reading of specific moments in their lives, careers, and performances serve as metacommentaries for broader issues in black culture and politics.

Handbook of Feminist Research Methodologies in Management and Organization Studies Saija Katila 2023-11-03 *The Handbook of Feminist Research Methodologies in Management and Organization Studies* focuses on the interlinkages between feminist theories, methodologies and research methods, and their practical implementation in business and management research. Featuring contributions from leading scholars in the

field of management and organization studies, this groundbreaking Handbook analyses key theoretical texts and their methodological implications, as well as topical approaches including postcolonial feminism and critical race theory. This title contains one or more Open Access chapters.

Black on Both Sides C. Riley Snorton 2017-12-05 Winner of the John Boswell Prize from the American Historical Association 2018 Winner of the William Sanders Scarborough Prize from the Modern Language Association 2018 Winner of an American Library Association Stonewall Honor 2018 Winner of Lambda Literary Award for Transgender Nonfiction 2018 Winner of the Sylvia Rivera Award in Transgender Studies from the Center for Lesbian and Gay Studies The story of Christine Jorgensen, America's first prominent transsexual, famously narrated trans embodiment in the postwar era. Her celebrity, however, has obscured other mid-century trans narratives—ones lived by African Americans such as Lucy Hicks Anderson and James McHarris. Their erasure from trans history masks the profound ways race has figured prominently in the construction and representation of transgender subjects. In *Black on Both Sides*, C. Riley Snorton identifies multiple intersections between blackness and transness from the mid-nineteenth century to present-day anti-black and anti-trans legislation and violence. Drawing on a deep and varied archive of materials—early sexological texts, fugitive slave narratives, Afro-modernist literature, sensationalist journalism, Hollywood films—Snorton attends to how slavery and the production of racialized gender provided the foundations for an understanding of gender as mutable. In tracing the twinned genealogies of blackness and transness, Snorton follows multiple trajectories, from the medical experiments conducted on enslaved black women by J. Marion Sims, the “father of American gynecology,” to the negation of blackness that makes transnormativity possible. Revealing instances of personal sovereignty among blacks living in the antebellum North that were mapped in terms of “cross dressing” and canonical black literary works that express black men’s access to the “female within,” *Black on Both Sides* concludes with a reading of the fate of Phillip DeVine, who was murdered alongside Brandon Teena in 1993, a fact omitted from the film *Boys Don’t Cry* out of narrative convenience. Reconstructing these theoretical and historical trajectories furthers our imaginative capacities to conceive more livable black and trans worlds.

Nobody Is Supposed to Know C. Riley Snorton 2014-03-01 Since the early 2000s, the phenomenon of the “down low”—black men who have sex with men as well as women and do not identify as gay, queer, or bisexual—has exploded in news media and popular culture, from the Oprah Winfrey Show to R & B singer R. Kelly’s hip hopera *Trapped in the Closet*. Most down-low stories are morality tales in which black men are either predators who risk infecting their unsuspecting female partners with HIV or victims of a pathological black culture that repudiates openly gay identities. In both cases, down-low narratives depict black men as sexually dangerous, duplicitous, promiscuous, and contaminated. In *Nobody Is Supposed to Know*, C. Riley Snorton traces the emergence and circulation of the down low in contemporary media and popular culture to show how these portrayals reinforce troubling perceptions of black sexuality. Reworking Eve Sedgwick’s notion of the “glass closet,” Snorton advances a new theory of such representations in which black sexuality is marked by hypervisibility and confinement, spectacle and speculation. Through close readings of news, music, movies, television, and gossip blogs, *Nobody Is Supposed to Know* explores the contemporary genealogy, meaning, and functions of the down low. Snorton examines how the down low links blackness and queerness in the popular imagination and how the down low is just one example of how media and popular culture surveil and police black sexuality. Looking at figures such as Ma Rainey, Bishop Eddie L. Long, J. L. King, and Will Smith, he ultimately contends that down-low narratives reveal the limits of current understandings of black sexuality.

Amphibious Subjects Kwame Edwin Otu 2022-07-26 A free open access ebook is available upon publication. Learn more at www.luminosoa.org. *Amphibious Subjects* is an ethnographic study of a community of self-identified effeminate men—known in local parlance as *sasso*—residing in coastal Jamestown, a suburb of Accra, Ghana's capital. Drawing on the Ghanaian philosopher Kwame Gyekye's notion of “amphibious personhood,” Kwame Edwin Otu argues that *sasso* embody and articulate amphibious subjectivity in their self-making, creating an identity that moves beyond the

homogenizing impulses of western categories of gender and sexuality. Such subjectivity simultaneously unsettles claims purported by the Christian heteronationalist state and LGBT+ human rights organizations that Ghana is predominantly heterosexual or homophobic. Weaving together personal interactions with sasso, participant observation, autoethnography, archival sources, essays from African and African-diasporic literature, and critical analyses of documentaries such as the BBC's *The World's Worst Place to Be Gay*, *Amphibious Subjects* is an ethnographic meditation on how Africa is configured as the "heart of homophobic darkness" in transnational LGBT+ human rights imaginaries.

Violent Differences Doug Meyer 2022-09-13 2023 Honorable Mention for Outstanding Book Award from the Society for the Study of Social Problems Despite rising attention to sexual assault and sexual violence, queer men have been largely excluded from the discussion. *Violent Differences* is the first book of its kind to focus specifically on queer male survivors and to devote particular attention to Black queer men. Whereas previous scholarship on male survivors has emphasized the role of masculinity, Doug Meyer shows that race and sexuality should be regarded as equally foundational as gender. Instead of analyzing sexual assault against queer men in the abstract, this book draws attention to survivors' lived experiences. Meyer examines interview data from sixty queer men who have suffered sexual assault, highlighting their interactions with the police and their encounters with victim blaming. *Violent Differences* expands approaches to studying sexual assault by considering a new group of survivors and by revealing that race, gender, and sexuality all remain essential for understanding how this violence is experienced.

The Routledge International Handbook of New Critical Race and Whiteness Studies Rikke Andreassen 2023-06-22 Since its foundation as an academic field in the 1990s, critical race theory has developed enormously and has, among others, been supplemented by and (dis)integrated with critical whiteness studies. At the same time, the field has moved beyond its origins in Anglo-Saxon environments, to be taken up and re-developed in various parts of the world - leading to not only new empirical material but also new theoretical perspectives and analytical approaches. Gathering these new and global perspectives, this book presents a much-needed collection of the various forms, sophisticated theoretical developments and nuanced analyses that the field of critical race and whiteness theories and studies offers today. Organized around the themes of emotions, technologies, consumption, institutions, crisis, identities and on the margin, this presentation of critical race and whiteness theories and studies in its true interdisciplinary and international form provides the latest empirical and theoretical research, as well as new analytical approaches. Illustrating the strength of the field and embodying its future research directions, *The Routledge International Handbook of New Critical Race and Whiteness Studies* will appeal to scholars across the social sciences and humanities with interests in race and whiteness.

Sex Sounds Danielle Shlomit Sofer 2022-07-05 An investigation of sexual themes in electronic music since the 1950s, with detailed case studies of "electrosexual music" by a wide range of creators. In *Sex Sounds*, Danielle Shlomit Sofer investigates the repeated focus on sexual themes in electronic music since the 1950s. Debunking electronic music's origin myth—that it emerged in France and Germany, invented by Pierre Schaeffer and Karlheinz Stockhausen, respectively—Sofer defines electronic music more inclusively to mean any music with an electronic component, drawing connections between academic institutions, radio studios, experimental music practice, hip-hop production, and histories of independent and commercial popular music. Through a broad array of detailed case studies—examining music that ranges from Schaeffer's *musique concrète* to a video workshop by Annie Sprinkle—Sofer offers a groundbreaking look at the social and cultural impact sex has had on audible creative practices. Sofer argues that "electrosexual music" has two central characteristics: the feminized voice and the "climax mechanism." Sofer traces the historical fascination with electrified sex sounds, showing that works representing women's presumed sexual experience operate according to masculinist heterosexual tropes, and presenting examples that typify the electroacoustic sexual canon. Noting electronic music history's exclusion of works created by women, people of color, women of color, and, in particular Black artists, Sofer then analyzes musical examples that depart from and

disrupt the electroacoustic norms, showing how even those that resist the norms sometimes reinforce them. These examples are drawn from categories of music that developed in parallel with conventional electroacoustic music, separated—segregated—from it. Sofer demonstrates that electrosexual music is far more representative than the typically presented electroacoustic canon.

Spaghetti Sissies Queering Italian American Media Julia Heim 2023-04-28 This contributed volume brings together personal accounts and scholarly research in an examination of the LGBTQIA+ Italian American experience and representation in North American media. This is a population that has long been ignored both as an object of study and as a media-maker and consumer. Through consistent filmic representation, the image of the Italian American has become archetypal, leaving us with a set of immediately recognizable characters: the hyper macho blue-collar greaser, the anti-intellectual GTL Guido, the child-obsessed mamma, and the heteronormative mafia family. The rhetorical and literal loudness of these characters drowns out other possible embodiments of Italian American identity so that few examples survive of Italian Americans that do not conform to these classed, heterosexual modes of being. This volume fills that void, foregrounding the importance of representation and of rethinking the historical narratives and cultural stereotypes surrounding Italian American identity. This book is especially designed for those with an interest in queer theory, gender and sexuality studies, Italian American studies, and media and cultural studies.

The Black Queer Work of Ratchet Nikki Lane 2019-11-27 This book enters as a corrective to the tendency to trivialize and (mis)appropriate African American language practices. The word ratchet has entered into a wider (whiter) American discourse the same way that many words in African American English have—through hip-hop and social media. Generally, ratchet refers to behaviors and cultural expressions of Black people that sit outside of normative, middle-class respectable codes of conduct. Ratchet can function both as a tool for critiquing bad Black behavior, and as a tool for resisting the notion that there are such things as “good” and “bad” behavior in the first place. This book takes seriously the way ratchet operates in the everyday lives of middle-class and upwardly mobile Black Queer women in Washington, DC who, because of their sexuality, are situated outside of the norms of (Black) respectability. The book introduces the concept of “ratchet/boojie cultural politics” which draws from a rich body of Black intellectual traditions which interrogate the debates concerning what is and is not “acceptable” Black (middle-class) behavior. Placing issues of non-normative sexuality at the center of the conversation about notions of propriety within normative modes of Black middle-class behavior, this book discusses what it means for Black Queer women’s bodies to be present within ratchet/boojie cultural projects, asking what Black Queer women’s increasing visibility does for the everyday experiences of Black queer people more broadly.

Still Straight Tony Silva 2021-03-23 Why some straight men have sex with other men Why do some straight men in rural America have sex with other men? In *Still Straight*, Tony Silva convincingly argues that these men—many of whom enjoy hunting, fishing, and shooting guns—are not gay, bisexual, or “just experimenting.” As he shows, these men can enjoy a range of relationships with other men, from hookups to sexual friendships to secretive loving partnerships, all while strongly identifying with straight culture. Drawing on riveting interviews with straight white men who live in rural America, Silva explores the fascinating, and unexpected, disconnect between sexual behavior and identity. Some use sex with men to bond with other men in an acceptably masculine way; some are not particularly attracted to men, but are wary of emotional attachment with women; and others view sex with men—as opposed to women—as a more acceptable form of extramarital sexual behavior. Taking us inside the lives of straight white men who have sex with other men, *Still Straight* shows us that heterosexuality in rural America is not always, in fact, what it seems.

Abolishing Poverty Victoria Lawson 2023-08 *Abolishing Poverty* argues for a project of relationality that refuses the whiteness of liberal poverty studies and instead centers critiques of the poverty relation and political futures disavowed under liberal governance. In disrupting poverty thinking, the author collective opens space for diverse frameworks for understanding impoverishment and articulating antiracist knowledges and political

visions. The book explores new infrastructures of possibilities and political solidarities rooted in accountable relations to each other and from flights to the future that animate diverse communities. This book is boundary and genre crossing, with broad appeal to scholars of such disciplines as human geography, ethnic studies, decolonial theory, and feminist studies. As a volume, the work is unique in its primary field of human geography in the form of its making, its collective authorship, and its investigation of politics that abolish poverty thinking and engage in activism against the poverty relation produced through settler colonialism, heteropatriarchy, white supremacy, and capitalist exploitation.

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