

Men Beyond Desire Manhood Sex And Violation In American Literature

The Cambridge History of the American Novel Leonard Cassuto 2011-03-24 An authoritative and lively account of the development of the genre, by leading experts in the field.

An Extensive Republic Robert A. Gross 2010 "This impressive collaborative effort by two dozen leading authorities in the field will be essential reading for any serious student of the history of American publishing and print culture during one of its most crucially transformative periods." Lawrence Buell, Harvard University "A magnificent achievement. Brilliant editing and graceful writing shatter many old assumptions about the world of the Founders. Linking intellectual history with politics, social change, and the distinctive experiences of women, African Americans and Indians, *An Extensive Republic* is the rare reference book that is also a mesmerizing read." Linda K. Kerber, author of *No Constitutional Right to Be Ladies: Women and the Obligations of Citizenship* "This volume provides a fascinating revisionist history of the United States through its focus on what was printed, how the economy of the book trades worked, who was reading, and what role reading came to assume in all sorts of people's lives. Editors Gross and Kelley make a strong team, and the contributors represent an array of disciplines suitable to the equally wide range of printed material in the United States between 1790 and 1840." Patricia Crain, New York University Volume 2 of *A History of the Book in America* documents the development of a distinctive culture of print in the new American republic. Between 1790 and 1840 printing and publishing expanded, and literate publics provided a ready market for novels, almanacs, newspapers, tracts, and periodicals. Government, business, and reform drove the dissemination of

print. Through laws and subsidies, state and federal authorities promoted an informed citizenry. Entrepreneurs responded to rising demand by investing in new technologies and altering the conduct of publishing. Voluntary societies launched libraries, lyceums, and schools, and relied on print to spread religion, redeem morals, and advance benevolent goals. Out of all this ferment emerged new and diverse communities of citizens linked together in a decentralized print culture where citizenship meant literacy and print meant power. Yet in a diverse and far-flung nation, regional differences persisted, and older forms of oral and handwritten communication offered alternatives to print. The early republic was a world of mixed media.

Richard Ford and the Fiction of Masculinities Josep M. Armengol 2010 Richard Ford and the Fiction of Masculinities demonstrates how contemporary U.S. novelist Richard Ford, winner of the Pulitzer Prize for literature, rewrites gender, and in particular masculinity, from highly subversive and innovative perspectives. Josep M. Armengol analyzes the construction, as well as the de-construction, of masculinity in all of Ford's major fictional texts to date, ranging from *A Piece of My Heart* to *The Sportswriter* to *The Lay of the Land*. Given its simultaneous critique of traditional masculinity and its depiction of alternative models of being a man, Ford's fiction is shown to be particularly interesting from a men's studies perspective, which aims not only to undermine patriarchal masculinity but also to look for new, non-hierarchical, and more egalitarian models of being a man in contemporary U.S. culture and literature. By framing Ford's contemporary representations of masculinity within a more general context of American literature, this book reveals how his texts continue along a trajectory of earlier American fiction while they also re-examine masculinity in new, more complex ways. *Richard Ford and the Fiction of Masculinities* contributes to the much-needed revision of men and masculinities in U. S. literature, and especially Richard Ford's fiction, where constructions of

gender and masculinity remain, paradoxically enough, largely unexplored.

Queer Atlantic Daniel Hannah 2021-01-06 The instability of modernist form has everything to do with the social, political, and economic shakeups of the nineteenth century that left masculinity a site of contestation, racial anxiety, homophobic paranoia, performative display, and queer desire. Refusing to take white masculinity for granted, Daniel Hannah considers how the canonical novels of modernist fiction explore the ways that privilege is propped up and driven by factors of race, place, gender, and sexuality. *Queer Atlantic* examines the work of established writers - Herman Melville, Robert Louis Stevenson, Henry James, Joseph Conrad, and Ford Madox Ford - to reveal that anxieties surrounding white, masculine privilege and queer potential helped broaden the novel's formal possibilities.

Demonstrating how masculine mobility, and often specifically transatlantic mobility, both enacts and queerly disorients male privilege, Hannah places these writers in the context of debates about naval impressment, piracy, emigration, colonization, and the "new imperialism." In the process he raises important questions about the current field of queer ethics, highlighting the strange companionship of queer openness to otherness and imperialist thought in modernist writing. Arguing for the surprising resilience of such fictional structures, *Queer Atlantic* provides a new understanding of modernism's emergence from a troubling of masculine privilege, mobility, and desire.

Fifty Hollywood Directors Suzanne Leonard 2014-11-20 *Fifty Hollywood Directors* introduces the most important, iconic and influential filmmakers who worked in Hollywood between the end of the silent period and the birth of the blockbuster. By exploring the historical, cultural and technological contexts in which each director was working, this book traces the formative period in commercial cinema when directors went from pioneers to industry heavyweights. Each entry discusses a director's

practices and body of work and features a brief biography and suggestions for further reading. Entries include: Frank Capra Cecil B DeMille John Ford Alfred Hitchcock Fritz Lang Orson Welles DW Griffith King Vidor This is an indispensable guide for anyone interested in film history, Hollywood and the development of the role of the director.

Masculine Style D. Worden 2011-09-20 This book argues for the importance of 'cowboy masculinity,' from late nineteenth-century dime novels, to the writings of Willa Cather, Ernest Hemingway, Theodore Roosevelt, John Steinbeck, and Owen Wister, and analyzes the democratic politics of masculinity in American literature and positions the American West as central to modernism.

Psycho-Sexual David Greven 2013-01-02 Argues that Alfred Hitchcock's themes of heterosexual male ambivalence and homoeroticism influence some of the films of directors Brian De Palma, Martin Scorsese and William Friedkin.

Herman Melville in Context Kevin J. Hayes 2018-01-11 Herman Melville in Context provides the fullest introduction in one volume to the multifaceted life and times of Herman Melville, a towering figure in nineteenth-century American and world literature. The book grounds the study of Herman Melville's writings to the world that influenced their composition, publication and recognition, making it a valuable resource to scholars, teachers, students and general readers. Bringing together contributions covering a wide range of topics, the collection of essays covers the geographical, social, cultural and literary contexts of Melville's life and works, as well as its literary reception. Herman Melville in Context will enable readers to approach Melville's writings with fuller insight, and to read and understand them in a way that approximates the way they were read and understood in his time.

Intimate Violence David Greven 2017-02-13 Intimate Violence explores the consistent cold war in Hitchcock's films between his

heterosexual heroines and his queer characters, usually though not always male. Decentering the authority of the male hero, Hitchcock's films allow his female and queer characters to vie for narrative power, often in conflict with one another. These conflicts eerily echo the tense standoff between feminism and queer theory. From a reparative psychoanalytic perspective, David Greven merges queer and feminist approaches to Hitchcock. Using the theories of Melanie Klein, Greven argues that Hitchcock's work thematizes a constant battle between desires to injure and to repair the loved object. Greven develops a theory of sexual hegemony. The feminine versus the queer conflict, as he calls it, in Hitchcock films illuminates the shared but rivalrous struggles for autonomy and visibility on the part of female and queer subjects. The heroine is vulnerable to misogyny, but she often gains an access to agency that the queer subject longs for, mistaking her partial autonomy for social power. Hitchcock's queer personae, however, wield a seductive power over his heterosexual subjects, having access to illusion and masquerade that the knowledge-seeking heroine must destroy. Freud's theory of paranoia, understood as a tool for the dissection of cultural homophobia, illuminates the feminine versus the queer conflict, the female subject position, and the consistent forms of homoerotic antagonism in the Hitchcock film. Through close readings of such key Hitchcock works as *North by Northwest*, *Psycho*, *Strangers on a Train*, *Spellbound*, *Rope*, *Marnie*, and *The Birds*, Greven explores the ongoing conflicts between the heroine and queer subjects and the simultaneous allure and horror of same-sex relationships in the director's films.

Manhood in Hollywood from Bush to Bush David Greven

2009-12-01 A struggle between narcissistic and masochistic modes of manhood defined Hollywood masculinity in the period between the presidencies of George H. W. Bush and George W. Bush. David Greven's contention is that a profound shift in representation occurred during the early 1990s when Hollywood

was transformed by an explosion of films that foregrounded non-normative gendered identity and sexualities. In the years that have followed, popular cinema has either emulated or evaded the representational strategies of this era, especially in terms of gender and sexuality. One major focus of this study is that, in a great deal of the criticism in both the fields of film theory and queer theory, masochism has been positively cast as a form of male sexuality that resists the structures of normative power, while narcissism has been negatively cast as either a regressive sexuality or the bastion of white male privilege. Greven argues that narcissism is a potentially radical mode of male sexuality that can defy normative codes and categories of gender, whereas masochism, far from being radical, has emerged as the default mode of a traditional normative masculinity. This study combines approaches from a variety of disciplines—psychoanalysis, queer theory, American studies, men's studies, and film theory—as it offers fresh readings of several important films of the past twenty years, including *Casualties of War*, *The Silence of the Lambs*, *Fight Club*, *The Passion of the Christ*, *Auto Focus*, and *Brokeback Mountain*.

Dead Women Talking Brian Norman 2012-11-15 Brian Norman uncovers a curious phenomenon in American literature: dead women who nonetheless talk. These characters appear in works by such classic American writers as Poe, Dickinson, and Faulkner as well as in more recent works by Alice Walker, Toni Morrison, Tony Kushner, and others. These figures are also emerging in contemporary culture, from the film and best-selling novel *The Lovely Bones* to the hit television drama *Desperate Housewives*. *Dead Women Talking* demonstrates that the dead, especially women, have been speaking out in American literature since well before it was fashionable. Norman argues that they voice concerns that a community may wish to consign to the past, raising questions about gender, violence, sexuality, class, racial injustice, and national identity. When these women insert

themselves into the story, they do not enter precisely as ghosts but rather as something potentially more disrupting: posthumous citizens. The community must ask itself whether it can or should recognize such a character as one of its own. The prospect of posthumous citizenship bears important implications for debates over the legal rights of the dead, social histories of burial customs and famous cadavers, and the political theory of citizenship and social death. -- Leonard Cassuto, author of *Hard-Boiled*

Sissy! Harry Thomas 2017-09-26 An innovative exploration of postwar representations of effeminate men and boys.

Tracing Henry James Melanie H. Ross 2020-11-09 Range and diversity are aims of *Tracing Henry James*, which brings together 28 essays by established and newer Henry James scholars from eight countries in North America, Europe and Asia. The essays are organized into an introductory section, a group of essays on Henry James's shorter fiction, one on James's longer fiction, one on *The American Scene* and James's travel essays, one on James and criticism, and one on Henry James's letters.

Haunting Realities Monika Elbert 2017-06-20 An innovative collection of essays examining the sometimes paradoxical alignment of Realism and Naturalism with the Gothic in American literature to highlight their shared qualities Following the golden age of British Gothic in the late eighteenth century, the American Gothic's pinnacle is often recognized as having taken place during the decades of American Romanticism. However, *Haunting Realities* explores the period of American Realism—the end of the nineteenth century—to discover evidence of fertile ground for another age of Gothic proliferation. At first glance, “Naturalist Gothic” seems to be a contradiction in terms. While the Gothic is known for its sensational effects, with its emphasis on horror and the supernatural, the doctrines of late nineteenth-century Naturalism attempted to move away from the aesthetics of sentimentality and stressed sobering, mechanistic views of reality

steeped in scientific thought and the determinism of market values and biology. Nonetheless, what binds Gothicism and Naturalism together is a vision of shared pessimism and the perception of a fearful, lingering presence that ominously haunts an impending modernity. Indeed, it seems that in many Naturalist works reality is so horrific that it can only be depicted through Gothic tropes that prefigure the alienation and despair of modernism. In recent years, research on the Gothic has flourished, yet there has been no extensive study of the links between the Gothic and Naturalism, particularly those which stem from the early American Realist tradition. *Haunting Realities* is a timely volume that addresses this gap and is an important addition to scholarly work on both the Gothic and Naturalism in the American literary tradition.

The Entanglements of Nathaniel Hawthorne Samuel Chase Coale 2011 The process of Hawthorne's scholarly canonization, and the ongoing critical and cultural discourse on his works.

Men Beyond Desire D. Greven 2015-10-14 This book explores the construction of male sexuality in nineteenth-century American literature and comes up with some startling findings. Far from desiring heterosexual sex and wishing to bond with other men through fraternity, the male protagonists of classic American literature mainly want to be left alone. Greven makes the claim that American men, eschewing both marriage and male friendship, strive to remain emotionally and sexually inviolate. Examining the work of traditional authors - Hawthorne, Poe, Melville, Cooper, Irving, Stowe - Greven discovers highly untraditional and transgressive representations of desire and sexuality. Objects of desire from both women and other men, the inviolate males discussed in this study overturn established gendered and sexual categories, just as this study overturns archetypal assumptions about American manhood and American literature.

Gender and Race in Antebellum Popular Culture Sarah N.

Roth 2014-07-21 In the decades leading to the Civil War, popular conceptions of African American men shifted dramatically. The savage slave featured in 1830s' novels and stories gave way by the 1850s to the less-threatening humble black martyr. This radical reshaping of black masculinity in American culture occurred at the same time that the reading and writing of popular narratives were emerging as largely feminine enterprises. In a society where women wielded little official power, white female authors exalted white femininity, using narrative forms such as autobiographies, novels, short stories, visual images, and plays, by stressing differences that made white women appear superior to male slaves. This book argues that white women, as creators and consumers of popular culture media, played a pivotal role in the demasculinization of black men during the antebellum period, and consequently had a vital impact on the political landscape of antebellum and Civil War-era America through their powerful influence on popular culture.

Tomorrow's Parties Peter Coviello 2013-04-19 Honorable Mention for the 2014 MLA Alan Bray Memorial Award Finalist for the 2013 LAMBDA LGBT Studies Book Award In nineteenth-century America—before the scandalous trial of Oscar Wilde, before the public emergence of categories like homo- and heterosexuality—what were the parameters of sex? Did people characterize their sexuality as a set of bodily practices, a form of identification, or a mode of relation? Was it even something an individual could be said to possess? What could be counted as sexuality? *Tomorrow's Parties: Sex and the Untimely in Nineteenth-Century America* provides a rich new conceptual language to describe the movements of sex in the period before it solidified into the sexuality we know, or think we know. Taking up authors whose places in the American history of sexuality range from the canonical to the improbable—from Whitman, Melville, Thoreau, and James to Dickinson, Sarah Orne Jewett, Harriet Jacobs, Frederick Douglass, and Mormon founder Joseph

Smith—Peter Coviello delineates the varied forms sex could take in the lead-up to its captivation by the codings of “modern” sexuality. While telling the story of nineteenth-century American sexuality, he considers what might have been lost in the ascension of these new taxonomies of sex: all the extravagant, untimely ways of imagining the domain of sex that, under the modern regime of sexuality, have sunken into muteness or illegibility. Taking queer theorizations of temporality in challenging new directions, *Tomorrow’s Parties* assembles an archive of broken-off, uncreated futures—futures that would not come to be. Through them, Coviello fundamentally reorients our readings of erotic being and erotic possibility in the literature of nineteenth-century America.

Gender Protest and Same-Sex Desire in Antebellum

American Literature David Greven 2016-04-22 Expanding our understanding of the possibilities and challenges inherent in the expression of same-sex desire before the Civil War, David Greven identifies a pattern of what he calls ‘gender protest’ and sexual possibility recurring in antebellum works. He suggests that major authors such as Margaret Fuller, Edgar Allan Poe, Herman Melville, and Nathaniel Hawthorne consciously sought to represent same-sex desire in their writings. Focusing especially on conceptions of the melancholia of gender identification and shame, Greven argues that same-sex desire was inextricably enmeshed in scenes of gender-role strain, as exemplified in the extent to which *The Narrative of Arthur Gordon Pym* depicts masculine identity adrift and in disarray. Greven finds similarly compelling representations of gender protest in Fuller’s exploration of the crisis of gendered identity in *Summer on the Lakes*, in Melville’s representation of Redburn’s experience of gender nonconformity, and in Hawthorne’s complicated delineation of desire in *The Scarlet Letter*. As Greven shows, antebellum authors not only took up the taboo subjects of same-sex desire and female sexuality, but were adept in their use of a

variety of rhetorical means for expressing the inexpressible.

Poe, Queerness, and the End of Time Paul Christian Jones

2022-05-16 This book builds upon recent theoretical approaches that define queerness as more of a temporal orientation than a sexual one to explore how Edgar Allan Poe's literary works were frequently invested in imagining lives that contemporary readers can understand as queer, as they stray outside of or aggressively reject normative life paths, including heterosexual romance, marriage, and reproduction, and emphasize individuals' present desires over future plans. The book's analysis of many of Poe's best-known works, including "The Raven," "The Fall of the House of Usher," "The Black Cat," "The Masque of the Red Death," and "The Murders in the Rue Morgue," show that his attraction to the liberation of queerness is accompanied by demonstrations of extreme anxiety about the potentially terrifying consequences of non-normative choices. While Poe never resolved the conflicts in his thinking, this book argues that this compelling imaginative tension between queerness and temporal normativity is crucial to understanding his canon.

Gender and Sexuality in Star Trek David Greven 2014-01-10

Studying the Star Trek myth from the original 1960s series to the 2009 franchise-reboot film, this book challenges frequent accusations that the Star Trek saga refuses to represent queer sexuality. Arguing that Star Trek speaks to queer audiences through subtle yet provocative allegorical narratives, the analysis pays close attention to representations of gender, race, and sexuality to develop an understanding of the franchise's queer sensibility. Topics include the 1960s original's deconstruction of the male gaze and the traditional assumptions of male visual mastery; constructions of femininity in Star Trek: Voyager, particularly in the relationship between Captain Janeway and Seven of Nine; and the ways in which Star Trek: Enterprise's adoption of neoconservative politics may have led to its commercial and aesthetic failure.

Occult Knowledge, Science, and Gender on the Shakespearean Stage Mary Floyd-Wilson 2013-07-11 Belief in spirits, demons and the occult was commonplace in the early modern period, as was the view that these forces could be used to manipulate nature and produce new knowledge. In this groundbreaking study, Mary Floyd-Wilson explores these beliefs in relation to women and scientific knowledge, arguing that the early modern English understood their emotions and behavior to be influenced by hidden sympathies and antipathies in the natural world. Focusing on *Twelfth Night*, *Arden of Faversham*, *A Warning for Fair Women*, *All's Well That Ends Well*, *The Changeling* and *The Duchess of Malfi*, she demonstrates how these plays stage questions about whether women have privileged access to nature's secrets and whether their bodies possess hidden occult qualities. Discussing the relationship between scientific discourse and the occult, she goes on to argue that as experiential evidence gained scientific ground, women's presumed intimacy with nature's secrets was either diminished or demonized.

Hawthorne, Gender, and Death R. Weldon 2008-03-31 This book draws on a range of critical approaches, including cultural anthropology, psychoanalytic theory, political justice theory, and feminist theory, to consider the ways that strategies of death denial and their compensatory consolations offer insight into the ethical, gender, and religious questions raised by Hawthorne's novels.

[Nineteenth-century Literature](#) 2007-06

Herman Melville Corey Evan Thompson 2021-06-24 This reference work covers both Herman Melville's life and writings. It includes a biography and detailed information on his works, on the important themes contained therein, and on the significant people and places in his life. The appendices include suggestions for further reading of both literary and cultural criticism, an essay on Melville's lasting cultural influence, and information on both the fictional ships in his works and the real-life ones on which he

sailed.

Imitation Nation Jason Richards 2017-12-26 How did early Americans define themselves? The American exceptionalist perspective tells us that the young republic rejected Europeans, Native Americans, and African Americans in order to isolate a national culture and a white national identity. Imitativeness at this time was often seen as antithetical to self and national creation, but Jason Richards argues that imitation was in fact central to such creation. *Imitation Nation* shows how whites simultaneously imitated and therefore absorbed the cultures they so readily disavowed, as well as how Indians and blacks emulated the power and privilege of whiteness while they mocked and resisted white authority. By examining the republic's foundational literature--including works by Washington Irving, James Fenimore Cooper, Harriet Beecher Stowe, Herman Melville, and Martin Delany--Richards argues that the national desire for cultural uniqueness and racial purity was in constant conflict with the national need to imitate the racial and cultural other for self-definition. The book offers a new model for understanding the ways in which the nation's identity and literature took shape during the early phases of the American republic.

Representations of Femininity in American Genre Cinema

David Greven 2011-04-25 The theme of female transformation informs the Hollywood representation of femininity from the studio era to the present. Whether it occurs physically, emotionally, or on some other level, transformation allows female protagonists to negotiate their own complex desires and to resist the compulsory marriage plot. A sweeping study of Hollywood from *Now, Voyager*, *The Heiress*, and *Flamingo Road* to *Carrie*, the *Alien* films, *The Brave One*, and the slasher horror genre, this book boldly unsettles commonplace understandings of genre film, female sexuality, and Freudian theory as it makes a strong new case for the queer relevance of female representation.

James Jones Tony J. Williams 2016-08-22 *James Jones: The Limits*

of Eternity is the first detailed critical study of American author James Jones' works placing him as an important figure within the context of twentieth century literature rather than his present status as a war novelist. It presents a comprehensive view of his entire work seeing him as a critical commentator of American values in the era in which he wrote. This book will be of interest to academics and students, as well as general readers interested in issues of American history, literature, gender, and sexuality.

A Companion to American Literature Susan Belasco 2020-04-02 A comprehensive, chronological overview of American literature in three scholarly and authoritative volumes A Companion to American Literature traces the history and development of American literature from its early origins in Native American oral tradition to 21st century digital literature. This comprehensive three-volume set brings together contributions from a diverse international team of accomplished young scholars and established figures in the field. Contributors explore a broad range of topics in historical, cultural, political, geographic, and technological contexts, engaging the work of both well-known and non-canonical writers of every period. Volume One is an inclusive and geographically expansive examination of early American literature, applying a range of cultural and historical approaches and theoretical models to a dramatically expanded canon of texts. Volume Two covers American literature between 1820 and 1914, focusing on the development of print culture and the literary marketplace, the emergence of various literary movements, and the impact of social and historical events on writers and writings of the period. Spanning the 20th and early 21st centuries, Volume Three studies traditional areas of American literature as well as the literature from previously marginalized groups and contemporary writers often overlooked by scholars. This inclusive and comprehensive study of American literature: Examines the influences of race, ethnicity, gender, class, and disability on American literature Discusses the role of technology in book

production and circulation, the rise of literacy, and changing reading practices and literary forms. Explores a wide range of writings in multiple genres, including novels, short stories, dramas, and a variety of poetic forms, as well as autobiographies, essays, lectures, diaries, journals, letters, sermons, histories, and graphic narratives. Provides a thematic index that groups chapters by contexts and illustrates their links across different traditional chronological boundaries. A Companion to American Literature is a valuable resource for students coming to the subject for the first time or preparing for field examinations, instructors in American literature courses, and scholars with more specialized interests in specific authors, genres, movements, or periods.

The Cambridge Companion to Alfred Hitchcock Jonathan Freedman 2015-07-08 In this Companion, leading film scholars and critics of American culture and imagination trace Hitchcock's interplay with the Hollywood studio system, the Cold War, and new forms of sexuality, gender, and desire over his thirty-year American career.

Ghost Faces David Greven 2016-02-09 Finalist for the 2017 Lambda Literary Award in the LGBT Nonfiction category presented by the Lambda Literary Foundation. *Ghost Faces* explores the insidious nature of homophobia even in contemporary Hollywood films that promote their own homotolerance and appear to destabilize hegemonic masculinity. Reframing Laura Mulvey's and Gilles Deleuze's paradigms and offering close readings grounded in psychoanalysis and queer theory, David Greven examines several key films and genre trends from the late 1990s forward. Movies considered range from the slasher film *Scream* to bromances and beta male comedies such as *I Love You, Man* to dramas such as *Donnie Darko* and *25th Hour* to Rob Zombie's remake of the horror film *Halloween*. Greven also traces the disturbing connections between torture porn found in such films as *Hostel* and gay male

Internet pornography.

Picturesque Literature and the Transformation of the American Landscape, 1835-1874 John Evelev 2021 Picturesque Literature and the Transformation of the American Landcape, 1835-1874 recovers the central role that the picturesque, a popular mode of scenery appreciation that advocated for an improved and manipulated natural landscape, played in the social, spatial, and literary history of mid-nineteenth century America. It argues that the picturesque was not simply a landscape aesthetic, but also a discipline of seeing and imaginatively shaping the natural that was widely embraced by bourgeois Americans to transform the national landscape in their own image. Through the picturesque, mid-century bourgeois Americans remade rural spaces into tourist scenery, celebrated the city streets as spaces of cultural diversity, created new urban public parks, and made suburban domesticity a national ideal. This picturesque transformation was promoted in a variety of popular literary genres, all focused on landscape description and all of which trained readers into the protocols of picturesque visual discipline as social reform. Many of these genres have since been dubbed minor or have been forgotten by our literary history, but the ranks of the writers of this picturesque literature include everyone from the most canonical (Hawthorne, Melville, Thoreau, Emerson, and Poe), to major authors of the period now less familiar (such as Henry Wadsworth Longfellow, Lydia Maria Child, Nathaniel Parker Willis, and Margaret Fuller), to those now completely forgotten. Individual chapters of the book link picturesque literary genres to the spaces that the genres helped to transform and, in the process, create what is recognizably our modern American landscape.

Manhood in Hollywood from Bush to Bush David Greven
2010-01-01 A struggle between narcissistic and masochistic modes of manhood defined Hollywood masculinity in the period between the presidencies of George H. W. Bush and George W.

Bush. David Greven's contention is that a profound shift in representation occurred during the early 1990s when Hollywood was transformed by an explosion of films that foregrounded non-normative gendered identity and sexualities. In the years that have followed, popular cinema has either emulated or evaded the representational strategies of this era, especially in terms of gender and sexuality. One major focus of this study is that, in a great deal of the criticism in both the fields of film theory and queer theory, masochism has been positively cast as a form of male sexuality that resists the structures of normative power, while narcissism has been negatively cast as either a regressive sexuality or the bastion of white male privilege. Greven argues that narcissism is a potentially radical mode of male sexuality that can defy normative codes and categories of gender, whereas masochism, far from being radical, has emerged as the default mode of a traditional normative masculinity. This study combines approaches from a variety of disciplines—psychoanalysis, queer theory, American studies, men's studies, and film theory—as it offers fresh readings of several important films of the past twenty years, including *Casualties of War*, *The Silence of the Lambs*, *Fight Club*, *The Passion of the Christ*, *Auto Focus*, and *Brokeback Mountain*.

Western American Literature 2009

David Foster Wallace's Toxic Sexuality Edward Jackson

2020-06-11 *David Foster Wallace's Toxic Sexuality: Hideousness, Neoliberalism, Spermatics* is the first full-length study of perhaps the most controversial aspect of Wallace's work - male sexuality. Departing from biographical accounts of Wallace's troubled relationship to sex, the book offers new and engaging close readings of this vexed topic in both his fiction and non-fiction. Wallace consistently returns to images of sexual toxicity across his career to argue that, when it comes to sex, men are immutably hideous. He makes this argument by drawing on a variety of neoliberal logics and spermatic metaphors, which in their appeal

to apparently neutral economic processes and natural bodily facts, forestall the possibility that men can change. The book therefore provides a revisionist account of Wallace's attitudes towards capitalism, as well as a critical dissection of his approach to masculinity and sexuality. In doing so, David Foster Wallace's *Toxic Sexuality* shows how Wallace can be considered a neoliberal writer, whose commitment to furthering male sexual toxicity is a disturbing but undeniable part of his literary project.

The Palgrave Handbook of the Southern Gothic Susan Castillo Street 2016-07-26 This book examines 'Southern Gothic' - a term that describes some of the finest works of the American Imagination. But what do 'Southern' and 'Gothic' mean, and how are they related? Traditionally seen as drawing on the tragedy of slavery and loss, 'Southern Gothic' is now a richer, more complex subject. Thirty-five distinguished scholars explore the Southern Gothic, under the categories of Poe and his Legacy; Space and Place; Race; Gender and Sexuality; and Monsters and Voodoo. The essays examine slavery and the laws that supported it, and stories of slaves who rebelled and those who escaped. Also present are the often-neglected issues of the Native American presence in the South, socioeconomic class, the distinctions among the several regions of the South, same-sex relationships, and norms of gendered behaviour. This handbook covers not only iconic figures of Southern literature but also other less well-known writers, and examines gothic imagery in film and in contemporary television programmes such as *True Blood* and *True Detective*.

Men Beyond Desire David Greven 2005-09-02 This book explores the construction of male sexuality in nineteenth-century American literature and comes up with some startling findings. Far from desiring heterosexual sex and wishing to bond with other men through fraternity, the male protagonists of classic American literature mainly want to be left alone. Greven makes the claim that American men, eschewing both marriage and male

friendship, strive to remain emotionally and sexually inviolate. Examining the work of traditional authors - Hawthorne, Poe, Melville, Cooper, Irving, Stowe - Greven discovers highly untraditional and transgressive representations of desire and sexuality. Objects of desire from both women and other men, the inviolate males discussed in this study overturn established gendered and sexual categories, just as this study overturns archetypal assumptions about American manhood and American literature.

The Scarlet Letter and Other Writings (Second International Student Edition) (Norton Critical Editions)

Nathaniel Hawthorne 2017-02 This perennially popular Norton Critical Edition has been revised to reflect the most current scholarly approaches to *The Scarlet Letter*—Hawthorne’s most widely read novel—as well as to the five short prose works—“Mrs. Hutchinson,” “Endicott and the Red Cross,” “Young Goodman Brown,” “The Minister’s Black Veil,” and “The Birth-mark”—that closely relate to the 1850 novel. This Second Norton Critical Edition also includes: · Revised and expanded explanatory footnotes, a new preface, and a note on the text by Leland S. Person. · Key passages from Hawthorne’s notebooks and letters that suggest the close relationship between his private and public writings · Seven new critical essays by Brook Thomas, Michael Ryan, Thomas R. Mitchell, Jay Grossman, Jamie Barlowe, John Ronan, and John F. Birk. · A Chronology and revised and expanded Selected Bibliography.

Gene Roddenberry's Star Trek Douglas Brode 2015-05-14 This collection of essays looks at the groundbreaking impact of the original *Star Trek* series (1966-1969) and the various themes that the show conveyed, not only during its run but in the subsequent film and cartoon versions featuring the original characters and cast members.

Queering The Terminator David Greven 2017-06-15 The *Terminator* film series is an unlikely site of queer affiliation. The

entire premise revolves around both heterosexual intercourse and the woman's pregnancy and giving birth. It is precisely the Terminator's indifference to both that signifies it as an unimaginably inhuman monstrosity. Indeed, the films' overarching contention that humanity must be saved, rooted as it is in a particular story about pregnancy and birth that exclusively focuses on the heterosexual couple and the family, would appear to put it at odds with the political stances of contemporary queer theory. Yet, as this book argues, there is considerable queer interest in the Terminator mythos. The films provide a framework for interpreting shifting gender codes and the emergence of queer sexuality over the period of three decades. Significantly, the series emerges in the Reagan 80s, which marked a decisive break with the sexual fluidity of the 70s. As a franchise and on the individual basis of each film, The Terminator series combines both radical and reactionary elements. Each film reflects the struggles over gender and sexuality specific to its release. At the same time, the series foregrounds the intersection of technology and gender that has become a definitive aspect of contemporary experience. A narrative organized around a conservative view of female sexuality and the family, the Terminator myth is nevertheless a richly suggestive narrative for queer theory and gender studies.

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