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Finally breaking through heterosexual clichés of flirtatious belles and cavaliers, sinister black rapists and lusty "Jezebels," Cotton's Queer Relations exposes the queer dynamics embedded in myths of the southern plantation. Focusing on works by Ernest J. Gaines, William Faulkner, Tennessee Williams,

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Lillian Hellman, Katherine Anne Porter, Margaret Walker, William Styron, and Arna Bontemps, Michael P. Bibler shows how each one uses figures of same-sex intimacy to suggest a more progressive alternative to the pervasive inequalities tied historically and symbolically to the South's most iconic institution. Bibler looks specifically at relationships between white men of the planter class, between plantation mistresses and black maids, and between black men, arguing that while the texts portray the plantation as a rigid hierarchy of differences, these queer relations privilege a notion of sexual sameness that joins the individuals as equals in a system where equality is rare indeed. Bibler reveals how these models of queer egalitarianism attempt to reconcile the plantation's regional legacies with national debates about equality and democracy, particularly during the eras of the New Deal, World War II, and the civil rights movement. *Cotton's Queer Relations* charts bold new territory in southern studies and queer studies alike, bringing together history and cultural theory to offer innovative readings of classic southern texts.

*Rethinking Rufus* is the first book-length study of sexual violence against enslaved men. Scholars have extensively documented the widespread sexual exploitation and abuse suffered by enslaved women, with comparatively little attention paid to the stories of men. However, a careful reading of extant sources reveals that sexual assault of enslaved men also occurred systematically and in a wide variety of forms, including physical assault, sexual coercion, and other intimate violations. To tell the story of men such as Rufus—who was coerced into a sexual union with an enslaved woman, Rose, whose resistance of this union is widely celebrated—historian Thomas A. Foster interrogates a range of sources on slavery: early American newspapers, court records, enslavers' journals, abolitionist literature, the testimony of formerly enslaved people collected in autobiographies and in interviews, and various forms of artistic

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representation. Foster's sustained examination of how black men were sexually violated by both white men and white women makes an important contribution to our understanding of masculinity, sexuality, the lived experience of enslaved men, and the general power dynamics fostered by the institution of slavery. Rethinking Rufus illuminates how the conditions of slavery gave rise to a variety of forms of sexual assault and exploitation that affected all members of the community.

In *Policing Intimacy: Law, Sexuality, and the Color Line in Twentieth-Century Hemispheric American Literature*, author Jenna Grace Sciuto analyzes literary depictions of sexual policing of the color line across multiple spaces with diverse colonial histories: Mississippi through William Faulkner's work, Louisiana through Ernest Gaines's novels, Haiti through the work of Marie Chauvet and Edwidge Danticat, and the Dominican Republic through writing by Julia Alvarez, Junot Díaz, and Nelly Rosario. This literature exposes the continuing coloniality that links depictions of US democracy with Caribbean dictatorships in the twentieth century, revealing a set of interrelated features characterizing the transformation of colonial forms of racial and sexual control into neocolonial reconfigurations. A result of systemic inequality and large-scale historical events, the patterns explored herein reveal the ways in which private relations can reflect national occurrences and the intimate can be brought under public scrutiny. Acknowledging the widespread effects of racial and sexual policing that persist in current legal, economic, and political infrastructures across the circum-Caribbean can in turn bring to light permutations of resistance to the violent discriminations of the status quo. By drawing on colonial documents, such as early law systems like the 1685 French Code Noir instated in Haiti, the 1724 Code Noir in Louisiana, and the 1865 Black Code in Mississippi, in tandem with examples from twentieth-century literature, *Policing Intimacy* humanizes the effects of legal histories and leaves space for local

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particularities. By focusing on literary texts and variances in form and aesthetics, Sciuto demonstrates the necessity of incorporating multiple stories, histories, and traumas into accounts of the past.

A History of the Literature of the U.S. South provides scholars with a dynamic and heterogeneous examination of southern writing from John Smith to Natasha Trethewey. Eschewing a master narrative limited to predictable authors and titles, the anthology adopts a variegated approach that emphasizes the cultural and political tensions crucial to the making of this regional literature. Certain chapters focus on major white writers (e.g., Thomas Jefferson, William Faulkner, the Agrarians, Cormac McCarthy), but a substantial portion of the work foregrounds the achievements of African American writers like Frederick Douglass, Zora Neale Hurston, and Sarah Wright to address the multiracial and transnational dimensions of this literary formation. Theoretically informed and historically aware, the volume's contributors collectively demonstrate how southern literature constitutes an aesthetic, cultural and political field that richly repays examination from a variety of critical perspectives.

Race and Vision in the Nineteenth-Century United States is a collection of twelve essays by cultural critics that exposes how fraught relations of identity and race appear through imaging technologies in architecture, scientific discourse, sculpture, photography, painting, music, theater, and, finally, the twenty-first century visual commentary of Kara Walker. Throughout these essays, the racial practices of the nineteenth century are juxtaposed with literary practices involving some of the most prominent writers about race and identity, such as Herman Melville and Harriet Beecher Stowe, as well as the technologies of performance including theater and music. Recent work in critical theories of vision, technology, and the production of ideas about racial discourse has emphasized the inextricability of

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photography with notions of race and American identity. The collected essays provide a vivid sense of how imagery about race appears in the formative period of the nineteenth-century United States.

Shortlisted for the Modernist Studies Association Book Prize *Statue-fondlers, wanderlusters, sex magicians, and nymphomaniacs: the story of these forgotten sexualities—what Michel Foucault deemed “minor perverts”—has never before been told. In The Book of Minor Perverts, Benjamin Kahan sets out to chart the proliferation of sexual classification that arose with the advent of nineteenth-century sexology. The book narrates the shift from Foucault’s “thousand aberrant sexualities” to one: homosexuality. The focus here is less on the effects of queer identity and more on the lines of causation behind a surprising array of minor perverts who refuse to fit neatly into our familiar sexual frameworks. The result stands at the intersection of history, queer studies, and the medical humanities to offer us a new way of feeling our way into the past.*

The life and works of William Faulkner have generated numerous biographical studies exploring how Faulkner understood southern history, race, his relationship to art, and his place in the canons of American and world literature. However, some details on Faulkner’s life collected by his early biographers never made it into published form or, when they did, appeared in marginalized stories and cryptic references. The biographical record of William Faulkner’s life has yet to come to terms with the life-long friendships he maintained with gay men, the extent to which he immersed himself into gay communities in Greenwich Village and New Orleans, and how profoundly this part of his life influenced his “apocryphal” creation of Yoknapatawpha County. *Gay Faulkner: Uncovering a Homosexual Presence in Yoknapatawpha and Beyond* explores the intimate friendships Faulkner maintained with gay

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men, among them Ben Wasson, William Spratling, and Hubert Creekmore, and places his fiction into established canons of LGBTQ literature, including World War I literature and representations of homosexuality from the Cold War. The book offers a full consideration of his relationship to gay history and identity in the twentieth century, giving rise to a new understanding of this most important of American authors.

Explores how novelists of the mid-century US South invented small towns to aesthetically undermine racial segregation  
Investigates the role of writing in the civil right movement  
Explores neglected writers  
Uncovers new readings of canonical texts  
Models a new form of critical reading based on close textual analysis  
Interrogates the relationship between literary production and social protest  
Analysing the ubiquity of the small town in fiction of the mid-century US South, *Living Jim Crow* is the first extended scholarly study to explore how authors mobilised this setting as a tool for racial resistance. With innovative close readings of Zora Neale Hurston, Richard Wright, Lillian Smith, Byron Herbert Reece, Carson McCullers, William Faulkner and William Melvin Kelley, the book traces the relationship between activism and aesthetics during the long civil rights movement. Lennon reframes a narrative of southern literature during the period as one characterised by an aesthetics of protest, identifying a new mode of reading racial resistance and the US South.

*William Faulkner in Context* explores the environment that conditioned Faulkner's creative work. This book provides a broad and authoritative framework that will help readers to better understand this widely read yet challenging writer. Each essay offers a critical assessment of Faulkner's work as it relates to such topics as genre, reception, and the significance of place. Although Faulkner dwelt in his

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native Mississippi throughout his life, his visits to cities like New Orleans, Paris, and Los Angeles profoundly shaped his early career. Inextricable from the dramatic upheavals of the twentieth century, Faulkner's writing was deeply affected by the Great War, the Great Depression, World War II, and the civil rights movement. In this volume, a host of renowned scholars shed light on this enigmatic writer and render him accessible to students and researchers alike.

This Companion provides a guide to queer inquiry in literary and cultural studies. The essays represent new and emerging areas, including transgender studies, indigenous studies, disability studies, queer of color critique, performance studies, and studies of digital culture. Rather than being organized around a set of literary texts defined by a particular theme, literary movement, or demographic, this volume foregrounds a queer critical approach that moves across a wide array of literary traditions, genres, historical periods, national contexts, and media. This book traces the intellectual and political emergence of queer studies, addresses relevant critical debates in the field, provides an overview of queer approaches to genres, and explains how queer approaches have transformed understandings of key concepts in multiple fields.

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