

QUEERING INTERSECTIONALITY

Race and Ethnicity

In the previous chapter, we examined the concept of *whiteness* as what might be called a hegemonic position of identity, against which, consciously and unconsciously, other categories of race and ethnicity are contrasted or evaluated. This chapter examines four other categories of racial and ethnic identity, ones that have historically not had as much access to power or opportunity in the United States. In particular, our focus is on how queerness and racial and ethnic identity intersect to produce a more complex sense of identity than any single category can, an approach imported from critical race theory, which began by examining how categories of race (specifically blackness) and gender (women in particular) created experiences and practices different from those of either node of identity looked at individually.

QUEER NATIVE AMERICANS: TWO-SPIRIT PEOPLE

Terminology used to name and categorize the indigenous people of North America, particularly in the United States, has varied and continues to change, reflecting various views of history and power over time. For those of us who grew up in the twentieth century as outsiders to the cultures of these people, the dominant term for many decades was *American Indian* or sometimes simply *Indian*. The term *Indian* misrepresents history and geo-cultural presence in many respects, a by-product of Columbus's navigational errors and misconceptions about the people with whom he made contact. From the 1960s forward, a term that gained favor and eventually became the U.S. government's official designation was *Native American*. Yet that also, some activists noted, flattens all indigenous peoples into one category. In recent years, some people who claim indigenous identity have reembraced *American Indian*. Still others suggest that the most meaningful

SUGGESTIONS FOR FURTHER READING AND VIEWING

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Boykin, Keith, ed. *For Colored Boys Who Have Considered Suicide When the Rainbow Is Still Not Enough: Coming of Age, Coming Out, and Coming Home*. New York: Magnus Books, 2012.

Brother Outsider: The Life of Bayard Rustin. Directed by Nancy D. Kates and Bennett Singer. American Documentary, 2003.

The Business of Fancysdancing. Directed by Sherman Alexie. FallsApart, 2002.

The Death and Life of Marsha P. Johnson. Directed by David France. Public Square Films, 2017.

Happy Birthday, Marsha! Directed by Reina Gossett and Sasha Wortzel. 2017.

Hwang, David Henry. *M. Butterfly*. New York: New American Library, 1988. (A film is also available.)

Johnson, E. Patrick, ed. *No Tea, No Shade: New Writings in Black Queer Studies*. Durham, NC: Duke University Press, 2016.

———. *Sweet Tea: Black Gay Men of the South*. Chapel Hill: University of North Carolina Press, 2008.

La Mission. Directed by Peter Bratt. 5 Stick Films, 2009.

Mock, Janet. *Redefining Realness: My Path to Womanhood, Identity, Love, & So Much More*. New York: Atria Books, 2014.

Pariah. Directed by Dee Rees. Chicken and Egg Pictures, 2011.

Rifkin, Mark. *The Erotics of Sovereignty: Queer Native Writing in the Era of Self-Determination*. Minneapolis: University of Minnesota Press, 2012.

———. *When Did Indians Become Straight? Kinship, the History of Sexuality, and Native Sovereignty*. Oxford: Oxford University Press, 2011.

RuPaul's Drag Race, Seasons 1–, 2009–.

Snorton, C. Riley. *Nobody Is Supposed to Know: Black Sexuality on the Down Low*. Minneapolis: University of Minnesota Press, 2014.

Two Spirits. Directed by Lydia Nibley. SayYesQuickly, 2009.