

society. As early as 1942, a survey of residential patterns in New York City had found similar clusters of homosexuals in three areas of Manhattan: Greenwich Village, the East Side in the 50s, and the neighborhood around 72nd Street and Broadway. Subsequently, other cities were noted to have sections largely populated by those practicing an evident homosexual lifestyle. Along with the West Village and Chelsea in New York City, Chicago's North Side and San Francisco's Castro Valley have such an ambience.

Such concentrations probably stem from the *bohémias* of the late nineteenth century, in which the sexually unconventional mingled openly with artists, writers, and political radicals, among them advocates of what was then called "free love." The gay ghettos of the present are often districts that have been reclaimed from previous decay, with neatly refurbished apartments and brownstones alongside fashionable boutiques and exotic restaurants, as well as enterprises offering wares or services specifically for a homosexual clientele. The urban homosexual can be the spearhead of gentrification in that he frequently has considerable discretionary income, no wife or children who would suffer from the initially depressed environment, and a preference for the anonymity of the metropolis over the high social visibility of the upper-middle-class suburb with its basically heterosexual lifestyle. This tendency of gay ghettos to encroach upon former working-class minority neighborhoods as part of the gentrification (and Europeanization) of American cities has at times generated social friction between the two groups. However, while the ghettos in which other minorities find themselves confined are resented as symbols of discrimination and exclusion, the gay ghetto can be a haven of toleration whose denizens enjoy liberties seldom accorded to overt homosexuals residing elsewhere.

See also *Geography, Social; Subculture.*

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## GHULAMIYYA

This rare Arabic term (plural *ghulamīyyat*) alludes to a girl whose appearance is as boyish as possible, and who therefore possesses a kind of boyish sensuality. Especially prominent in the ninth and tenth centuries, this phenomenon seems to have originated in the court of the Abbasid caliph Al-Amin (809-13) in Baghdad. It is said that his mother arranged for a number of girls to be disguised as boys in order to combat the caliph's preference for male eunuchs. The practice spread quickly, especially among the upper classes, where many female slaves and servants circulated dressed and coifed as boys.

A *ghulamīyya* dressed in a short tunic with loose sleeves; her hair was worn long or short, with ornamental curls across the temples. Some girls even painted a mustache on their upper lips, using a colored perfume such as musk. ("Did you perhaps kiss the rainbow? It is just as if he is drawn on your red lips.") *Ghulamīyyat* also tried, as much as possible, to act and speak like boys, often taking up sports or other masculine pastimes.

These girls were adept in two varieties of sexual intercourse, and therefore potentially attractive to both men who loved girls and those who loved boys. But true pederasts, naturally, would not be fooled: "But how could she, alas, plug up that deep and sombre pit, something that no boy possesses." *Abu Nuwas* once made the mistake of being attracted to a *ghulamīyya*, "although the love of generous breasts is not my taste," but regretted this when he nearly drowned: "And I swore that for as long as I lived I would never again choose the abundant froth, but would only travel by back."

The short-lived popularity of the *ghulamīyya* may have derived from an-

drogynous ideals of beauty, which a boyish girl or a girlish boy can approximate more closely than a grown male or female. In the Middle East, male prostitutes often wear female clothing, possibly to appear more attractive. In ancient Greece, female prostitutes were obliged to wear male clothing, and in seventeenth-century Japan they dressed as boys, which made them popular with Buddhist monks, who were prohibited from being seen in the company of women.

The term *ghulamiyya* stems from an Arabic root, *ghalima*, which means "to be excited by lust, be seized by sensuous desire." Derived terms are *ghalim*, "excited by lust, lewd," *ghulma*, "lust, heat, rut," and *ghulam*, "boy, youth, lad; slave; servant, waiter." The two facets of meaning seem to be clearly pederastic in nature. *Ghulamiyya* in the present sense seems to be derived from *ghulam*, simply being the feminine form of the better-known word.

See also *Mukhannath*.

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Maarten Schild

## GIDE, ANDRÉ (1869-1951)

French novelist, diarist, and playwright. Born into a family that gave him a strict Calvinist and puritanical upbringing, Gide rebelled against his background, yet throughout his life joined a Protestant attachment to the Gospels with a profound admiration for the beauty and sensuality of the pagan classics. After his visits to North Africa between 1893 and 1896, he gave open expression to a pagan value system that was for him a self-liberation from the moral and sexual conventions of his upbringing. He became a controversial figure in the French intellectual world of the first half of the twentieth century, not least because of his public defense of homosexuality.

*Life and Works.* In 1891 Gide met Oscar Wilde, the flamboyant aesthete, who set about ridding him of his inhibitions—with seductive grace. Gide's first really striking work of moral "subversion" was *Les Nourritures terrestres* (The Fruits of the Earth; 1897), a set of lyrical exhortations to a fictional youth, Nathanaël, who is urged to free himself of the Christian sense of sin and cultivate the life of the senses with sincerity and independence. During the political turmoil of the 1930s Gide returned to the same themes and stylistic manners in *Les nouvelles nourritures* (1935).

In 1895 he married his cousin, Madeleine Rondeaux, and suffered an acute conflict between her strict Christian values and his own yearning for self-liberation, together with his awakening homosexual drives. The never-ending battle within himself between the puritan and the pagan, the Biblical and the Nietzschean, caused his intellect to oscillate between two poles that are reflected in his succeeding books. In *Les Caves du Vatican* (The Vatican Cellars; 1914), the hero, Lafcadio, "lives dangerously" according to the Gidean formula and commits a seemingly senseless murder as a psychologically liberating "gratuitous act." A further series of short novels have an ironic structure dominated by the viewpoint of a single character, while his major novel, *Les Faux-monnayeurs* (The Counterfeiters; 1926) has a Chinese-box like structure meant to reflect the disorder and complexity of real life.

In 1908 he was among the founders of the highly influential periodical *Nouvelle Revue Française*. After World War II he traveled widely, writing ever more on colonialism and communism. During the period of the popular front he joined other intellectuals in rallying to the left, but after visiting the Soviet Union in 1936, he wrote a book voicing his disillusionment with the workers' paradise, *Retour de l'U.R.S.S.* (Back from the USSR; 1936). While others were dazzled by what