

## Conversations With Dorothy Allison Literary Conve

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### Conversations with Dorothy Allison

Since the publication of her groundbreaking novel, *Bastard Out of Carolina*, Dorothy Allison (b. 1949) has been known—along with Larry Brown and Lee Smith—as a purveyor of the working-class, contemporary South. Allison has frequently used her position, through passionate lectures and enthusiastic interviews, to give voice to issues dear to her: poverty, working-class life, domestic violence, feminism and women's relationships, the contemporary South, and gay/lesbian life. Often called a “writer-rock star” and a “cult icon,” Allison is a true performer of the written word. At the same time, Allison also takes the craft of writing very seriously. In this collection, spanning almost two decades, Allison the performer and Allison the careful craftsperson both emerge, creating a portrait of a complex woman. In the absence of a biography of Allison's life, *Conversations with Dorothy Allison* presents Allison's perspectives on her life, literature, and her conflicted role as a public figure.

## Conversations with Dorothy Allison

Since the publication of her groundbreaking novel, *Bastard Out of Carolina* (1992), Dorothy Allison (b. 1949) has been known--as with Larry Brown and Lee Smith--as a purveyor of the "gritty" contemporary South that, in many ways, is worlds away from prevailing "Southern Gothic" representations of the region. Allison has frequently used her position, through passionate lectures and enthusiastic interviews, to give voice to issues dear to her: poverty, working-class life, domestic violence, feminism and women's relationships, the contemporary South, and gay/lesbian life. Often called a "writer-rock star" and a "cult icon," Allison is a true performer of the written word. At the same time, Allison also takes the craft of writing very seriously. In this collection, spanning almost two decades, Allison the performer and Allison the careful craftsperson both emerge, creating a portrait of a complex woman. The interviews detail Allison's working-class background in Greenville, South Carolina, as the daughter of a waitress. Allison discusses--with candor and quick wit--her upbringing, her work in a variety of modes (novels, short stories, essays, poetry), and her active participation in the women's movement of the 1970s. In the absence of a biography of Allison's life, *Conversations with Dorothy Allison* presents Allison's perspectives on her life, literature, and her confusions over her role as a public figure. Linking her work with African American writers such as Zora Neale Hurston and Toni Morrison, Allison pioneered the genre of working-class literature, writing a world that is often overlooked and under-studied.

## Bastard Out of Carolina

'About as close to flawless as any reader could ask for' The New York Times Book Review 'For anyone who has ever felt the contempt of a self-righteous world, this book will resonate within you like a gospel choir. For anyone who hasn't, this book will be an education' Barbara Kingsolver *Carolina* in the 1950s, and Bone - christened Ruth Anna Boatwright - lives a happy life, in and out of her aunt's houses, playing with her cousins on the porch, sipping ice tea, loving her little sister Reece and her beautiful young mother. But Glen Waddell has been watching them all, wanting her mother too, and when he promises a new life for the family, her mother gratefully accepts. Soon Bone finds herself in a different, terrible world, living in fear, and an exile from everything she knows. *Bastard Out of Carolina* is a raw, poignant tale of fury, power, love and family. This edition contains an introduction by the author. Dorothy Allison was awarded the 2007 Robert Penn Warren Award for Fiction, and has been likened to Flannery O'Connor, William Faulkner and Harper Lee.

## Two Or Three Things I Know for Sure

An autobiographical work written for the stage explores such topics as love and loss, beauty and terror, and the intricacies of family love and hatred, while illuminating the rural poverty of the South.

## An Angle of Vision

*An Angle of Vision* is a compelling anthology that collects personal essays and memoir by a diverse group of gifted authors united by their poor or working-class roots in America. The contributors include Dorothy Allison, Joy Castro, Lisa D. Chavez, Mary Childers, Sandra Cisneros, Judith Ortiz Cofer, Teresa Dovalpage, Maureen Gibbon, Dwonna Goldstone, Joy Harjo, Lorraine M. Lopez, Karen Salyer McElmurray, Amelia Maria de la Luz Montes, Bich Minh Nguyen, Judy Owens, Lynn Pruett, Heather Sellers, and Angela Threatt.

## OutWrite

Running from 1990 to 1999, the annual OutWrite conference played a pivotal role in shaping LGBTQ literary culture in the United States and its emerging canon. OutWrite provided a space where literary lions who had made their reputations before the gay liberation movement—like Edward Albee, John Rechy, and Samuel R. Delany—could mingle, network, and flirt with a new generation of emerging queer writers like Tony Kushner, Alison Bechdel, and Sarah Schulman. This collection gives readers a taste of this fabulous moment in LGBTQ literary history with twenty-seven of the most memorable speeches from the OutWrite conference, including both keynote addresses and panel presentations. These talks are drawn from a diverse array of contributors, including Allen Ginsberg, Judy Grahn, Essex Hemphill, Patrick Califia, Dorothy Allison, Allan Gurganus, Chrystos, John Preston, Linda Villarosa, Edmund White, and many more. OutWrite offers readers a front-row seat to the passionate debates, nascent identity politics, and provocative ideas that helped animate queer intellectual and literary

culture in the 1990s. Covering everything from racial representation to sexual politics, the still-relevant topics in these talks are sure to strike a chord with today's readers.

### Trash

Trash, Allison's landmark collection, laid the groundwork for her critically acclaimed *Bastard Out of Carolina*, the National Book Award finalist that was hailed by The New York Times Book Review as "simply stunning...a wonderful work of fiction by a major talent." In addition to Allison's classic stories, this new edition of Trash features "Stubborn Girls and Mean Stories," an introduction in which Allison discusses the writing of Trash and "Compassion," a never-before-published short story. First published in 1988, the award-winning Trash showcases Allison at her most fearlessly honest and startlingly vivid. The limitless scope of human emotion and experience are depicted in stories that give aching and eloquent voice to the terrible wounds we inflict on those closest to us. These are tales of loss and redemption; of shame and forgiveness; of love and abuse and the healing power of storytelling. A book that resonates with uncompromising candor and incandescence, Trash is sure to captivate Allison's legion of readers and win her a devoted new following.

### Class Definitions

"This book examines how working-class status intersects with other identities such as gender, sexual orientation, ethnicity, and region in the lives and works of the three authors named. Its introduction discusses widely recognized definitions of the working class and common traits of working-class literature. These include representations of working-class lives, providing a voice for the voiceless, representation of suffering caused by class inequities, and the use of working-class dialect. Working-class women's literature, in particular, reclaims women's bodies from overwork, sexual abuse, or degradation brought on by poverty." "The text then devotes a chapter to each author's life and writing, examining the distinct critical features of each writer's work, as well as the specific ethnic, regional, and personal dynamics that inflect her working-class experiences. Class Definitions includes unpublished interviews with each of the authors." "During the past decade, working-class literature has been recognized in national conferences as well as in anthologies. Yet there are stubborn tendencies to identify the working class with white male laborers and to see ethnic and working-class writing as distinct camps. This book argues for recognition of the varieties of working-class experience through its examination of three diverse authors and their texts. It highlights the specific working-class experience of each author, and thus avoids essentializing working-class women's lives and writings. Maxine Hong Kingston's writing was informed by her years in the anti-Vietnam War movement, as well as by her working-class background. Her recent work has reflected writing workshops with veterans. Sandra Cisneros's work represents women struggling with the Chicano code of machismo and the legend of La Malinche. Dorothy Allison has talked about her need to write against the stereotypes of poor Southerners as well as to be out about her lesbianism. Working-class women's literature is not propaganda or a blueprint, but rather might be compared to a tapestry as rich and multifaceted as the American multicultural landscape itself." "Class Definitions is informed by feminist, working-class, and literary theory, but written in a highly accessible and engaging prose. It will appeal to both scholars and the wide reading public that Kingston, Cisneros, and Allison each enjoy. Ultimately, the book provides a deeper understanding of each author's work and argues for a more nuanced appreciation of working-class women's literature. In lives characterized by material deprivation and social marginality, literature provides a glimmer of hope. For each of these writers, imaginative writing is not only a vivid representation of inequalities, but also an inspiring glimpse into possibilities."--BOOK JACKET.

### The Advocate

The Advocate is a lesbian, gay, bisexual, transgender (LGBT) monthly newsmagazine. Established in 1967, it is the oldest continuing LGBT publication in the United States.

### Skin

A collection of essays, autobiographical narratives, and performance pieces.

### The Palgrave Handbook of Contemporary Gothic

"Simply put, there is absolutely nothing on the market with the range of ambition of this strikingly eclectic collection of essays. Not only is it impossible to imagine a more comprehensive view of the subject,

most readers – even specialists in the subject – will find that there are elements of the Gothic genre here of which they were previously unaware.” - Barry Forshaw, Author of *British Gothic Cinema* and *Sex and Film*

The *Palgrave Handbook of Contemporary Gothic* is the most comprehensive compendium of analytic essays on the modern Gothic now available, covering the vast and highly significant period from 1918 to 2019. The Gothic sensibility, over 200 years old, embraces its dark past whilst anticipating the future. From demons and monsters to post-apocalyptic fears and ecological fantasies, Gothic is thriving as never before in the arts and in popular culture. This volume is made up of 62 comprehensive chapters with notes and extended bibliographies contributed by scholars from around the world. The chapters are written not only for those engaged in academic research but also to be accessible to students and dedicated followers of the genre. Each chapter is packed with analysis of the Gothic in both theory and practice, as the genre has mutated and spread over the last hundred years. Starting in 1918 with the impact of film on the genre's development, and moving through its many and varied international incarnations, each chapter chronicles the history of the gothic milieu from the movies to gaming platforms and internet memes, television and theatre. The volume also looks at how Gothic intersects with fashion, music and popular culture: a multi-layered, multi-ethnic, even a trans-gendered experience as we move into the twenty first century.

### Not a Big Deal

*Not a Big Deal* asks how texts might work to unsettle readers at a moment when unwelcome information is rejected as fake news or rebutted with alternative facts. When readers already recognize “defamiliarizing texts” as a category, how might texts still work toward the goals of defamiliarization? When readers refuse to grapple with texts that might shock them or disrupt their extant views about politics, race, or even narrative itself, how can texts elicit real engagement? This study draws from philosophy, narratology, social neuroscience, critical theory, and numerous other disciplines to read texts ranging from novels and short stories to graphic novels, films, and fiction broadcasted and podcasted—all of which enact curious strategies of disruption while insisting that they do no such thing. Following a model traceable to Toni Morrison's criticism and short fiction, texts by Kyle Baker, Scott Brown, Percival Everett, Daniel Handler, David Robert Mitchell, Jordan Peele, and Colson Whitehead suggest new strategies for unsettling the category-based perceptions behind what Everett calls “the insidious colonialist reader's eye which infects America.” *Not a Big Deal* examines problems in our perception of the world and of texts and insists we do the same.

### Lying, Truth-telling, and Storytelling in Children's and Young Adult Literature

Even though we instruct our children not to lie, the truth is that lying is a fundamental part of children's development—socially, cognitively, emotionally, morally. Lying can sometimes be more compassionate than telling the truth, even more ethical. Reading specific children's books can instruct child readers how to be guided by an etiquette of lying, to know when to tell the truth and when to lie. Equally important, these stories can help prevent them from being prey to those liars who are intent on taking advantage of them. Becoming a critical reader requires that one learn how to lie judiciously as well as to see through others' lies. When humans first began to speak, we began to lie. When we began to lie, we started telling stories. This is the paradox, that in order to tell truthful stories, we must be good liars. Novels about child-artists showcased here illustrate how the protagonist embraces this paradox, accepting the stigma that a writer is a liar who tells the truth. Emily Dickinson's phrase “telling it slant” best expresses the vision of how writers for children and young adults negotiate the conundrum of both protecting child readers and teaching them to protect themselves. This volume explores the pervasiveness of lying as well as the necessity for lying in our society; the origins of lying as connected to language acquisition; the realization that storytelling is both lying and truth-telling; and the negotiations child-artists must process in order to grasp the paradox that to become storytellers they must become expert liars and lie-detectors.

### The Oxford Handbook of the Literature of the U.S. South

'The Oxford Handbook of the Literature of the US South' brings together contemporary views of the literature of the region in a series of chapters employing critical tools not traditionally used in approaching Southern literature. As well as canonical southern writers, it examines Native American literature, Latina/o literature, Asian American as well as African American literatures, Caribbean studies, sexuality studies, the relationship of literature to film and a number of other topics which are relatively new to the field.

### Humanities

Brenda Ueland was a journalist, editor, freelance writer, and teacher of writing. In *If You Want to Write: A Book about Art, Independence and Spirit* she shares her philosophies on writing and life in general. Ueland firmly believed that anyone can write, that everyone is talented, original, and has something important to say. In this book she explains how to find that spark that will make you a great writer. Carl Sandburg called this book the best book ever written about how to write. Join the millions of others who've found inspiration and unlocked their own talent.

#### If You Want to Write

In this work, over 30 librarians (such as James V. Carmichael, Jr., Sanford Berman, Martha E. Stone, Gerald Perry, Barbara Gomez and Martha Cornog) address gay and lesbian issues facing the profession, and in some cases offer their own stories of understanding their sexuality and its implications on their professional lives. Some of the issues addressed are the need to uphold intellectual freedom, challenging the censorship of gay materials in libraries, AIDS material in the library, the information needs of gay and lesbian patrons, collection development, and confronting homophobia.

#### Conference Proceedings

The magazine of Southern culture.

#### Liberating Minds

This anthology pays tribute to Allan Berube (1946-2007), a self-taught historian who was a pioneer in the study of lesbian and gay history in the United States. The book provides a retrospective on Berube's life and work while it documents the emergence of a grassroots lesbian and gay community history movement in the 1970s and 1980s. Taken together, the essays attest to the power of history to mobilize individuals and communities to create social change.

#### Reckon

"Anyone concerned by the swirling academic and political debates over identity politics, multiculturalism, and what could bring us together in divisive times should read Jodi Dean's welcome argument for reconstructing a conscious, deliberative solidarity. With insightful engagement with scholars as diverse as Judith Butler, Cornel West, Jurgen Habermas, and Lynet Uttal, Dean models the kind of dialogue she advocates."--Martha Minow, author of *Making All the Difference: Inclusion, Exclusion, and American Law* "Solidarity of Strangers is an impressive achievement. Dean works to move political theory beyond the poststructuralist/Habermasian divide as she offers a discourse ethics that accounts for difference and a universalism that does not abandon specificities."--Shane Phelan, author of *Getting Specific: Postmodern Lesbian Politics* "Dean offers a strong, original, and humane defense of universalist ideals against doubts--which she deeply grasps and sympathetically arrays--of the compatibility of such ideals with a respect for difference."--Frank Michelman, Harvard Law School "Dean has a real gift for weaving personal narrative, current events, law, and high theory. Her complicated and important argument attempts to move beyond the either/or of identity politics and its critics via a creative reevaluation of universalism premised on difference and plurality. A very important book."--Judith Grant, University of Southern California, author of *Fundamental Feminism: Contesting the Core Concepts of Feminist Theory* "Calling for inspiration on Habermas, George Herbert Mead, and their critics, Dean challenges conventional interpretive constraints on law and theory, aiming to open up contestable spaces to democratic practices. She offers the ideal of reflective solidarity as a vehicle for reclaiming a qualified notion of universality for feminism. This controversial move will no doubt provoke debate, requiring readers to think through the link between our epistemological convictions and our political commitments."--Kathy Ferguson, author of *The Man Question: Visions of Subjectivity in Feminist Theory*

#### My Desire for History

This book examines portrayals of political and psychological trauma, particularly sexual trauma, in the work of seven American women writers. Concentrating on novels by Charlotte Perkins Gilman, Pauline Hopkins, Gayl Jones, Leslie Marmon Silko, Dorothy Allison, Joyce Carol Oates, and Margaret Atwood, Horvitz investigates whether memories of violent and oppressive trauma can be preserved, even transformed into art, without reproducing that violence. The book encompasses a wide range of personal and political traumas, including domestic abuse, incest, rape, imprisonment, and slavery,

and argues that an analysis of sadomasochistic violence is our best protection against cyclical, intergenerational violence, a particularly timely and important subject as we think about how to stop "hate" crimes and other forms of political and psychic oppression.

### Solidarity of Strangers

*Performing Auto/biography: Narrating a Life as Activism* analyzes the rhetorical strategies employed in five authors' auto/biographical texts, examining their representations of identities and the public implications of writing individual identity. Exploring the ways race, class, culture, ethnicity, gender, and sexuality might affect the form(s) in which writers choose to write (e.g., memoir, fictional autobiography, poetry), questions how autobiographers challenge notions of genre, truth, and representation. This builds on the argument that constructing identity is a *Performing Autobiography* performance, one that can simultaneously use and subvert traditional notions of rhetoric and genre. By examining the auto/biographical texts of Zora Neale Hurston, Audre Lorde, Dorothy Allison, Joyce Johnson, and Shirley Geok-lin Lim together, the book theorizes self-representation and genres as rhetorical performances, and therefore their texts can be seen as "performative auto/biography"—transgressive archives where readers are asked to consider their own identities and act accordingly. In doing so, this book contributes to growing theories in feminist rhetorics and auto/biography studies, arguing that these performative genres advocate for life narratives as political and social activism.

### Literary Trauma

"Razor sharp, angry, and full of passion, Dorothy Allison stands her ground and refuses to leave any of the hard stuff behind. Whether writing about her dirt-poor Southern childhood, its brutalities and its love, or her lesbian lust--her outlaw sexuality--her poetry is cheeky, touching, and on target as she speaks the truth to the women she loves."--BOOK JACKET.

### Performing Autobiography

Investigates the rise and fall of US American lesbian cultural institutions since the 1970s. LGBT Americans now enjoy the right to marry—but what will we remember about the vibrant cultural spaces that lesbian activists created in the 1970s, 80s, and 90s? Most are vanishing from the calendar—and from recent memory. *The Disappearing L* explores the rise and fall of the hugely popular women-only concerts, festivals, bookstores, and support spaces built by and for lesbians in the era of woman-identified activism. Through the stories unfolding in these chapters, anyone unfamiliar with the Michigan festival, Olivia Records, or the women's bookstores once dotting the urban landscape will gain a better understanding of the era in which artists and activists first dared to celebrate lesbian lives. This book offers the backstory to the culture we are losing to mainstreaming and assimilation. Through interviews with older activists, it also responds to recent attacks on lesbian feminists who are being made to feel that they've hit their cultural expiration date. "The *Disappearing L* is both an 'insider' story and a well-written analysis of a neglected piece of cultural history. Morris delivers convincing arguments about why the lesbian-feminist era was important not only to the individuals who lived it but also to a broader understanding of what has come to be called 'LGBT' history. No one could be better positioned to write this book than Morris." — Lillian Faderman, author of *The Gay Revolution: The Story of the Struggle*

### The Women who Hate Me

Reinvigorates discussions of religion in southern literary scholarship and introduces a new element in the ongoing investigation into how regional identities function in notions of national mission and American exceptionalism.

### The Disappearing L

Representations of southern poor whites have long shifted between romanticization and demonization. At worst, poor southern whites are aligned with racism, bigotry, and right-wing extremism, and, at best, regarded as the passive victims of wider, socioeconomic policies. In *Poverty Politics: Poor Whites in Contemporary Southern Writing*, author Sarah Robertson pushes beyond these stereotypes and explores the impact of neoliberalism and welfare reform on depictions of poverty. Robertson examines representations of southern poor whites across various types of literature, including travel writing, photo-narratives, life-writing, and eco-literature, and reveals a common interest in communitarianism that crosses the boundaries of the US South and regionalism, moving past ideas about the culture

of poverty to examine the economics of poverty. Included are critical examinations of the writings of southern writers such as Dorothy Allison, Rick Bragg, Barbara Kingsolver, Tim McLaurin, Toni Morrison, and Ann Pancake. *Poverty Politics* includes critical engagement with identity politics as well as reflections on issues including Hurricane Katrina, the 2008 financial crisis, and mountaintop removal. Robertson interrogates the presumed opposition between the Global North and the Global South and engages with microregions through case studies on Appalachian photo-narratives and eco-literature. Importantly, she focuses not merely on representations of southern poor whites, but also on writing that calls for alternative ways of reconceptualizing not just the poor, but societal measures of time, value, and worth.

### Apocalypse South

"No matter how wise a mother's advice is, we listen to our peers." At least that's writer Naomi Wolf's take on the differences between her generation of feminists -- the third wave -- and the feminists who came before her and developed in the late '60s and '70s -- the second wave. In *Not My Mother's Sister*, Astrid Henry agrees with Wolf that this has been the case with American feminism, but says there are problems inherent in drawing generational lines. Henry begins by examining texts written by women in the second wave, and illustrates how that generation identified with, yet also disassociated itself from, its feminist "foremothers." Younger feminists now claim the movement as their own by distancing themselves from the past. By focusing on feminism's debates about sexuality, they are able to reject the so-called victim feminism of Catherine MacKinnon and Andrea Dworkin. Rejecting the orthodoxies of the second wave, younger feminists celebrate a woman's right to pleasure. Henry asserts, however, that by ignoring diverse older voices, the new generation has oversimplified generational conflict and has underestimated the contributions of earlier feminists to women's rights. They have focused on issues relating to personal identity at the expense of collective political action. Just as writers like Wolf, Katie Roiphe, and Rene Denfeld celebrate a "new" feminist (hetero)sexuality posited in generational terms, queer and lesbian feminists of the third wave similarly distance themselves from those who came before. Henry shows how 1970s lesbian feminism is represented in ways that are remarkably similar to the puritanical portrait of feminism offered by straight third-wavers. She concludes by examining the central role played by feminists of color in the development of third-wave feminism. Indeed, the term "third wave" itself was coined by Rebecca Walker, daughter of Alice Walker. *Not My Mother's Sister* is an important contribution to the exchange of ideas among feminists of all ages and persuasions.

### Poverty Politics

From the author of the "flawless" (The New York Times Book Review) classic *Bastard Out of Carolina* comes Cavedweller, once again demonstrating Allison's unmatched strengths as a storyteller. Reading "like a thematic sequel" (The New Yorker) to her first novel, Cavedweller tackles questions of forgiveness, mother-daughter bonds, and the strength of the human spirit. When Delia Byrd packs up her old Datsun and her daughter Cissy and gets on the Santa Monica Freeway heading south and east, she is leaving everything she has known for ten years: the tinsel glitter of the rock 'n' roll world; her dreams of singing and songwriting; and a life lived on credit cards and whiskey with a man who made promises he couldn't keep. Delia Byrd is going back to Cayro, Georgia, to reclaim her life--and the two daughters she left behind...Told in the incantatory voice of one of America's most eloquent storytellers, Cavedweller is a sweeping novel of the human spirit, the lost and hidden recesses of the heart, and the place where violence and redemption intersect.

### Not My Mother's Sister

The "panoramic, descriptive, and solidly crafted" historical novel of immigration, womanhood, and the feminist ideals of self-reliance and self-confidence (Publishers Weekly). This sweeping, multi-generational novel begins in southern Italy's Calabria region in the late 1800s, as Umbertina—the wife of a simple farmer—persuades her husband to emigrate to the United States to pursue its promise of hope and freedom for their three children. Through years of struggle on New York City's Lower East Side and then in a growing upstate New York town, it is Umbertina's determination, ingenuity, and business sense that propel the family into financial success and security—leaving her daughters and granddaughters free to sort out their identities both as Italian Americans and as women. "Through a dazzling interplay of American and Italian characters in both countries, Helen Barolini delineates the major concerns of all thinking American ethnics." This is no less true today, as this republication restores Umbertina to a

reading public newly attuned to the complexities of cultural inheritance and identity (The Philadelphia Inquirer).

### Cavedweller

This is a collection of essays examining the works of Dorothy Allison (1950-), one of the most original and influential contemporary American women writers working today. Allison is perhaps best-known as author of the acclaimed best-selling novels *Bastard Out of Carolina*, a National Book Award Finalist in 1992, and *Cavedweller* (1998). Her numerous other works have included short story and essay collections, poetry, and an autobiography. The critical essays in this collection consider Allison's short stories and essays, as well as her novels, discussing themes such as trauma and violence, the body, literary and critical connections, and class, among others. As the first major collection of essays to focus solely on Allison's works, this study provides ground-breaking work on an important and interesting contemporary writer. Allison's works attract readers from a range of academic disciplines, and they have found a broad national public readership as well. diverse, comprising readers interested in a range of gender issues, autobiographical writing, trauma narratives, Southern writing, and lesbian and gay writing and issues.

### Umbertina

The author--a lesbian, sex radical, ex-hooker, feminist, leftist organizer, and award-winning filmmaker--presents over 20 years of her writings and five new essays, including "A Queer Girl Dreaming Her Way Home". She looks at themes such as the relationship between activism and desire and how sexuality is tied to one's class identity. 41 photos.

### Critical Essays on the Works of American Author Dorothy Allison

"Consistently entertaining... always poised, eloquent, and full of moments of tenderness." —Electric Literature The 52 micro-memoirs in genre-defying *Heating & Cooling* offer bright glimpses into a richly lived life, combining the compression of poetry with the truth-telling of nonfiction into one heartfelt, celebratory book. Alternatingly wistful and wry, ranging from childhood recollections to quirky cultural observations, these micro-memoirs build on one another to shape a life from unexpectedly illuminating moments.

### My Dangerous Desires

The New York Times Bestseller A ground-breaking history of the class system in America, which challenges popular myths about equality in the land of opportunity. In this landmark book, Nancy Isenberg argues that the voters who boosted Trump all the way to the White House have been a permanent part of the American fabric, and reveals how the wretched and landless poor have existed from the time of the earliest British colonial settlements to today's hillbillies. Poor whites were central to the rise of the Republican Party in the early nineteenth century and the Civil War itself was fought over class issues nearly as much as it was fought over slavery. Reconstruction pitted white trash against newly freed slaves, which factored in the rise of eugenics - a widely popular movement embraced by Theodore Roosevelt that targeted poor whites for sterilization. These poor were at the heart of New Deal reforms and Lyndon B. Johnson's Great Society; they are now offered up as entertainment in reality TV shows, and the label is applied to celebrities ranging from Dolly Parton to Bill Clinton. Marginalized as a class, white trash have always been at or near the centre of major political debates over the character of the American identity. Surveying political rhetoric and policy, popular literature and scientific theories over four hundred years, Isenberg upends assumptions about America's supposedly class-free society - where liberty and hard work were meant to ensure real social mobility - and forces a nation to face the truth about the enduring, malevolent nature of class.

### Heating & Cooling: 52 Micro-Memoirs

Young women today have benefited from the strides made by grassroots social activists in the 1960s and 1970s, yet they are hesitant to identify themselves as feminists and seem apathetic about carrying the torch of older generations to redress persistent sexism and gender-based barriers. Contesting the notion that we are in a post-feminist age, this provocative collection of original essays identifies a third wave of feminism. The contributors argue that the next generation needs to develop a politicized, collective feminism that both builds on the strategies of second wave feminists and is grounded in the



material realities and culture of the twenty-first century. Organized in five sections that mirror the stages of consciousness-raising, this is an engaging, often edgy, look at a broad range of perspectives on the diversity, complexity, multiplicity, and playfulness of the third wave. It is also a call to action for new voices to redefine a feminism that is not only personally aware but also politically involved.

#### White Trash

"The story of the fascinating and fateful "daughter diplomacy" of Anna Roosevelt, Sarah Churchill, and Kathleen Harriman, three glamorous young women who accompanied their famous fathers to the Yalta Conference with Stalin in the waning days of World War II"--

#### Catching a Wave

Gay and Lesbian Literature Since World War II chronicles the multifaceted explosion of gay and lesbian writing that has taken place in the second half of the twentieth century. Encompassing a wide range of subject matter and a balance of gay and lesbian concerns, it includes work by established scholars as well as young theoreticians and archivists who have initiated new areas of investigation. The contributors' examinations of this rich literary period make it easy to view the half-century from 1948 to 1998 as the Queer Renaissance. Included in Gay and Lesbian Literature Since World War II are critical and social analyses of literary movements, novels, short fiction, periodicals, and poetry as well as a look at the challenges of establishing a repository for lesbian cultural history. Specific chapters in this groundbreaking work trace the development of gay poetry in America after World War II; examine how AIDS is represented in the first four Latino novels to deal with the subject matter; and chronicle the birth of lesbian-feminist publishing in the 1970s--showing how it created a flourishing gay literature in the 1980s and 1990s. Other chapters: outline the history of *The Ladder* from its initial publication in 1956 as the official vehicle of the Daughters of Bilitis to its final issue as a privately published literary magazine in 1972; examine Baldwin's 1962 novel *Another Country* and discuss the complicated critical history of this work and its relation to Baldwin's literary reputation--racial, sexual, and political factors are taken into account; chart how *Other Voices*, *Other Rooms*, by Truman Capote, and *The House of Breath*, by William Goyen, reveal contradictory genderings of male homosexuality--suggesting an absence of a unified model of mid-twentieth-century male homosexuality; argue that the 1976 novel *Lover*, by Bertha Harris, can be considered an exemplary novel within discussions of both postmodern fiction and lesbian theory. (The author calls for Harris to be added to the group of writers such as Wittig, Anzaldúa, Lorde, and Winterson, who are discussed within the context of a postmodern lesbian narrative.) examine the short fiction of Canadian lesbian novelist Jane Rule in an effort to shed light on lesbian creative practice in the homophobic climate of postwar North America; argue for an understanding of Dale Peck's novel *Martin and John* as an attempt to link two apparently different processes of import to contemporary male subjects through examination of the novel alongside selected passages from Nietzsche and Freud; focus on the pragmatic issues of developing and maintaining accessible research venues from which to cultivate the study of racial and cultural diversity in lesbian lives; Document the history of the Lesbian Herstory Archives, one of the first lesbian-specific collections in the world, from its birth in the early 1970s to the present.

#### Masque

Three generations of Taiwanese American women are haunted by the myths of their homeland in this blazing debut of one family's queer desires, violent impulses and buried secrets. One evening, Mother tells Daughter a story about a tiger spirit who lived in a woman's body. Her name was Hu Gu Po, and she hungered to eat children, especially their toes. Soon afterwards, Daughter awakes with a tiger tail. And more mysterious events follow: Holes in the backyard spit up letters penned by her estranged grandmother; a visiting aunt leaves red on everything she touches; a ghost bird shimmers in an ancient birdcage. All the while, Daughter is falling for a neighbourhood girl named Ben with mysterious stories of her own. As the two young lovers translate the grandmother's letters, Daughter begins to understand that each woman in her family embodies an old Taiwanese myth, and fears the power of the tiger spirit bristling within her to cause pain. She will have to bring her family's secrets to light in order to derail their destiny. 'What gives me fuel are other books - anything stylish and/or dirty. This year I loved reading K-Ming Chang's *Bestiary*' Raven Leilani, author of *Luster*

#### The Daughters of Yalta

Annual Conference

