

Contents

Acknowledgments	7
Introduction	
Towards a Theory of Queer Resilience	9
The Turn to Resilience	13
The Art of Bouncing Back	30
Narrative Strategies	33
Narrating the Self in Jeanette Winterson's <i>Oranges Are Not The Only Fruit</i>	36
Narrating the Past: Michael Cunningham's <i>The Hours</i> and Queer History Writing	49
Resilient Readings: Queer Visions of Sexuality and Kinship in Amy Fox' <i>Heights</i>	63
When Readers Become Writers: The Case of Queer Fan Fiction	76
The Art of Queer Emptiness	87
Why Queer Emptiness?	88
Queer Emptiness in the Poetry of Mary Oliver	94
Queer Emptiness in Sylvia Townsend Warner's <i>Lolly Willows</i> and <i>Summer Will Show</i>	98
A Postscript: Michel Foucault's Technologies of the Self	107
Performative Strategies	111
Queer Cultural Icons and the Performance of Sexuality: Patterns of Disclosure and Non-Disclosure, Acts of Creative Sexual Citizenship and the Periperformative	114
Navigating the Closet in Christopher Isherwood's <i>A Single Man</i>	122
Theatrical Performance, Camp Performativity and Ritual in DeObia Oparei's <i>Crazyblackmuthafuckin'self</i>	134

Spatial Strategies	145
The Garden as Queer Heterotopia in Katherine Mansfield’s “Leves Amores”, Elizabeth Bowen’s “The Jungle” and Maureen Duffy’s “Mulberries”	147
Interior Landscapes as Safe Space: Robert Duncan’s “Often I am Permitted to Return to a Meadow”	156
Creating Queer Spaces and a Space to Belong: San Francisco, the Emergence of the Castro as a Queer Space and Harvey Milk’s Legacy of Hope	165
Bodily Strategies	183
The Art of Postpornography: John Cameron Mitchell’s <i>Shortbus</i> and Mark Wunderlich’s “The Trick”	183
The Body as Resource: An Epistemology of Sensing/Feeling in the Poetry of May Swenson, Thom Gunn, Pat Parker and Carol Ann Duffy	194
Conclusion	217
Credits	221
Works Cited	223