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**THESIS TITLE:** *“Blow My Head Off, Darling”*: Depictions of Masculinity by  
Gay Male Authors

## **BIBLIOGRAPHY**

### **Primary Sources** (see *Prospectus* for annotations)

Ellis, Bret Easton. *The Rules of Attraction*. New York: Vintage Contemporaries, 1998. Print.

Holleran, Andrew. *Dancer from the Dance: A Novel*. New York: Perennial, 2001. Print.

Palahniuk, Chuck. *Fight Club*. New York, NY: W.W. Norton, 2005. Print.

Vidal, Gore. *The City and the Pillar: A Novel*. New York: Vintage International, 2003. Print.

Vidal, Gore. *Gore Vidal's Myra Breckinridge*. New York: Bantam, 1968. Print.

### **Current Secondary Sources**

Bergman, David. *The Violet Quill Reader: The Emergence of Gay Writing after Stonewall*. New York: St. Martin's, 1994. Print.

Includes letter correspondence between Holleran and one of his gay colleagues-- which will be important in analyzing the discussion of gender in Dancer's epistolary passages. It also lends more contextualization of Holleran's position within his literary circle, his concerns as an author and the various effeminate and masculine speech and phrase patterns that find their way into Dancer.

Brookes, Les. *Gay Male Fiction since Stonewall Ideology, Conflict, and Aesthetics*. New York: Routledge, 2009. Print.

This volume covers Gore Vidal's and Andrew Holleran's work, but particularly analyzes the "assimilative and radical impulses" of gay literature, which may be used in analysis of Fight Club and Rules of Attraction. Beyond its direct applications, it's also important in simply contextualizing the post-Stonewall works.

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1990. Print.

This work is seminal in its depiction of gender as a performance, which is particularly instructive in understanding and articulating the gender transformations in Myra Breckinridge, but also in understanding the the differences in male performativity throughout the scope of the primary sources.

Canning, Richard. "Interview with Andrew Holleran." *Gay Fiction Speaks Conversations with Gay Novelists*. New York: Columbia UP, 2000. Print.

This interview gives insight into the culture of gay literature that Holleran was such a vital member of. In addition to the interview, the anthology also includes letter correspondence between Holleran and one of his gay colleagues-- which will be important in analyzing the discussion of gender in Dancer's epistolary passages.

Coates, Tyler. "What Bret Easton Ellis' GLAAD Rant Gets Right (And What It Gets Wrong)." *Flavorwire*. Flavorpill Media, 14 May 2013. Web. 12 Dec. 2014. <<http://flavorwire.com/391276/what-bret-easton-ellis-glaad-rant-gets-right-and-what-it-gets-wrong>>.

This response to Ellis' op-ed contextualizes the piece in relation to Ellis' previous public sexual identifications and draws attention to the cultural biases and privileges that may be informing his work, which is important in understanding how more liberally queer perspectives within the cultural sphere have begun to discuss depictions of masculinity.

Connell, R. W. "'Man to Man: Homosexual Desire and Practice among Working-class Men'" *The Men and the Boys*. St. Leonards, NSW: Allen & Unwin, 2000. Print.

This sociological volume contains a particular chapter that examines queer masculinities at the intersection of class and gender, that may be valuable in getting a non-literary perspective on the depictions of the characters throughout the primary sources.

Easton Ellis, Bret. "In the Reign of the Gay Magical Elves." *Out Magazine*. Here Media Inc., 13 May 2013. Web. 12 Dec. 2014.

<<http://www.out.com/news-opinion/2013/05/13/bret-easton-ellis-gay-men-magical-elves>>.

This piece gives a first-person perspective on Ellis' opinions on gender identity within the gay community, and stands in contrast to his novels as a straightforward address to cultural and social norms pertaining to sexual identity and gender. In addressing the alleged 'infantilization' of the gay community, Ellis establishes his expectations of cultural depictions of homosexuality.

Levin, James. *The Gay Novel in America*. New York: Garland, 1991. Print.

Levin's work in this volume chronicles the history of homosexuality in American literature, and thus provides valuable insight into the precursors to each novel in this study. In creating small case studies of the majority of novels featuring homosexuality in some way, this work details many of the tropes I will explore in my thesis, including the "Savior Woman" and depictions of "trade."

Murphy, Tim. "Soap Star: Chuck Palahniuk, Dude Novelist, Gets Campy." *NYMag.com*. New York Media LLC, 9 May 2010. Web. 12 Dec. 2014. <<http://nymag.com/news/intelligencer/65901/>>.

This article features first person quotes from Palahniuk that illustrate his take on his sexual identity in relation to his work, and can also be used as an example of the way his 'traditional' adherence to gender roles is depicted in the media-- shedding insight on this particular moment in culture.

Shilts, Randy. *And the Band Played On Politics, People and the AIDS Epidemic*. New York: Souvenir, 2011. Print.

In pursuing the depictions of homosexuality within my primary sources, it's important to look into the cultural and social effects of the AIDS virus, which Shilts covers at length. As AIDS, in its early years, was labeled as a "gay" disease, cultural depictions of gay characters changes as a result. In using this work, I hope to identify possible connections between the way that the writers' were influenced by these cultural shifts-- particularly in how homosexuality is used as a metaphor for disease.

Teeman, Tim. "Why Gore Vidal Refused to Identify as Gay." *Out Magazine*. Here Media Inc., 7 Jan. 2014. Web. 12 Dec. 2014. <<http://www.out.com/entertainment/art-books/2014/01/07/why-gore-vidal-refused-identify-gay>>.

This piece, using direct quotes from the span of Vidal's career, outlines the shifts in Vidal's public sexual identity and offers theories

as to its possible influence and intent. In quoting the perspectives of other gay male authors, it depicts how Vidal's work exists in conversation with his peers and his successors, who provide insight into the culture of queer literature and theory.