

Audre Lorde Eye To Eye Black Women Hatred And Anger

In popular, legal, and academic discourses, the term "human rights" is now almost always discussed in relation to its opposite: human rights abuses. Syllabi, textbooks, and articles focus largely on victimization and trauma, with scarcely a mention of a positive dimension. Joy, especially, is often discounted and disregarded. William Paul Simmons asserts that there is a time and place—and necessity—in human rights work for being joyful. Joyful Human Rights leads us to challenge human rights' foundations afresh. Focusing on joy shifts the way we view victims, perpetrators, activists, and martyrs; and mitigates our propensity to express paternalistic or heroic attitudes toward human rights victims. Victims experience joy—indeed, it is often what sustains them and, in many cases, what best facilitates their recovery from trauma. Instead of reducing individuals merely to victim status or the tragedies they have experienced, human rights workers can help harmed individuals reclaim their full humanity, which includes positive emotions such as joy. A joy-centered approach provides new insights into foundational human rights issues such as motivations of perpetrators, trauma and survivorship, the work of social movements and activists, philosophical and historical origins of human rights, and the politicization of human rights. Many concepts rarely discussed in the field play important roles here, including social erotics, clowning, dancing, expressive arts therapy, posttraumatic growth, and the Buddhist terms metta (loving kindness) and mudita (sympathetic joy). Joyful Human Rights provides a new framework—one based upon a more comprehensive understanding of human experiences—for theorizing and practicing a more affirmative and robust notion of human rights.

"Sister Outsider, a collection of essays and speeches by the pioneering feminist Audre Lorde, is one of my all-time-favorite books. It's always great to have an intersectional tome on hand." —Amanda Gorman "Sister Outsider's teachings, by one of our most revered elder stateswomen, should be read by everyone." —Essence Presenting the essential writings of black lesbian poet and feminist writer Audre Lorde, *Sister Outsider* celebrates an influential voice in twentieth-century literature, with a foreword by Mahogany L. Browne. A New York Times New & Noteworthy book A Penguin Vitae Edition In this charged collection of fifteen essays and speeches, Lorde takes on sexism, racism, ageism, homophobia, and class, and propounds social difference as a vehicle for action and change. Her prose is incisive, unflinching, and lyrical, reflecting struggle but ultimately offering messages of hope. The groundbreaking feminist's timely collection of nonfiction writings on race, gender, and LGBTQ issues is now for the first time in Penguin Classics as part of the Penguin Vitae series, with a foreword by poet Mahogany L. Browne. Penguin Classics launches a new hardcover series with five American classics that are relevant and timeless in their power, and part of a dynamic and diverse landscape of classic fiction and nonfiction from almost seventy-five years of classics publishing. Penguin Vitae provides readers with beautifully designed classics that have shaped the course of their lives, and welcomes new readers to discover these literary gifts of personal inspiration, intellectual engagement, and creative originality. Reveals the rhetorical strategies African American writers have used to promote Black women's recovery and wellness through educational and entertainment genres and the conservative gender politics that are distributed when these efforts are sold for public

consumption. Since the Black women's literary renaissance ended nearly three decades ago, a profitable and expansive market of self-help books, inspirational literature, family-friendly plays, and films marketed to Black women has emerged. Through messages of hope and responsibility, the writers of these texts develop templates that tap into legacies of literacy as activism, preaching techniques, and narrative formulas to teach strategies for overcoming personal traumas or dilemmas and resuming one's quality of life. Drawing upon Black vernacular culture as well as scholarship in rhetorical theory, literacy studies, Black feminism, literary theory, and cultural studies, Tamika L. Carey deftly traces discourses on healing within the writings and teachings of such figures as Oprah Winfrey, Iyanla Vanzant, T. D. Jakes, and Tyler Perry, revealing the arguments and curricula they rely on to engage Black women and guide them to an idealized conception of wellness. As Carey demonstrates, Black women's wellness campaigns indicate how African Americans use rhetorical education to solve social problems within their communities and the complex gender politics that are mass-produced when these efforts are commercialized.

Applying the ethical concepts of Thomas Aquinas to contemporary moral problems, this book both presents new interpretations of Thomist theology and offers new insights into today's perplexing moral dilemmas. This volume addresses such contemporary issues as internalized oppression, especially as it relates to women and African-Americans; feminism and anger; child abuse; friendship and charity; and finally, justice and reason. The collection revives Aquinas as an ethicist who has relevant things to say about contemporary concerns. These essays illustrate how Thomistic ethics can encourage and empower people in moral struggles. As the first book to use Aquinas to explore such issues as child abuse and oppression, it includes a variety of approaches to Aquinas's ethics. *Aquinas and Empowerment* is a valuable resource for students of classical thought and contemporary ethics.

Values such as 'access' and 'inclusion' are unquestioned in the contemporary educational landscape. But many methods of addressing these issues — installing signs, ramps, and accessible washrooms — frame disability only as a problem to be 'fixed.' *The Question of Access* investigates the social meanings of access in contemporary university life from the perspective of Cultural Disability Studies. Through narratives of struggle and analyses of policy and everyday practices, Tanya Titchkosky shows how interpretations of access reproduce conceptions of who belongs, where and when. Titchkosky examines how the bureaucratization of access issues has affected understandings of our lives together in social space. Representing 'access' as a beginning point for how disability can be rethought, rather than as a mere synonym for justice, *The Question of Access* allows readers to critically question their own implicit conceptions of disability, non-disability, and access.

In *Creating Resistances: Pastoral Care in a Postcolonial World*, Melinda McGarrah Sharp studies the concept of resistance to outline what postcolonial pastoral care can look like in practice, particularly for people who feel more removed from the urgency of today's postcolonial realities.

Since the 1960's, academic and activist women have been challenging the conventional wisdom about political life and the study of politics. This book provides a comprehensive critical history of the changing research on politics and the changing nature of the political science discipline. It analyzes the course of women's political

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activism in US.

"Examines the literature of black Caribbean emigrant and island women including Dorothea Smartt, Edwidge Danticat, Paule Marshall, and others, who use the terminology and imagery of "sucking salt" as an articulation of a New World voice connoting adaptation, improvisation, and creativity, offering a new understanding of diaspora, literature, and feminism"--Provided by publisher.

An investigation of race and the ontology of the visual

In 1965, the Hart-Cellar Immigration Reform Act ushered in a huge wave of immigrants from across the Caribbean—Jamaicans, Cubans, Haitians, and Dominicans, among others. How have these immigrants and their children negotiated languages of race and ethnicity in American social and cultural politics? As black immigrants, to which America do they assimilate? *Constructing Black Selves* explores the cultural production of second-generation Caribbean immigrants in the United States after World War II as a prism for understanding the formation of Caribbean American identity. Lisa D. McGill pays particular attention to music, literature, and film, centering her study around the figures of singer-actor Harry Belafonte, writers Paule Marshall, Audre Lorde, and Piri Thomas, and meringue-hip-hop group Proyecto Uno. Illuminating the ways in which Caribbean identity has been transformed by mass migration to urban landscapes, as well as the dynamic and sometimes conflicted relationship between Caribbean American and African American cultural politics, *Constructing Black Selves* is an important contribution to studies of twentieth century U.S. immigration, African American and Afro-Caribbean history and literature, and theories of ethnicity and race.

Covering the history and contributions of black women intellectuals from the late 19th century to the present, this book highlights individuals who are often overlooked in the study of the American intellectual tradition.

- Represents a standout volume on the subject of black women intellectuals in modern U.S. history that covers figures from the late 19th century to the present
- Includes well-known individuals, such as Ida B. Wells and Toni Morrison, as well as lesser-known black women intellectuals, such as Wanda Coleman
- Provides contributions from various experts in the field

Sue Campbell reinstates the personal as an important dimension in analytic philosophy of mind. She argues that the category of feelings has a unique role in psychological explanation: the expression of feelings is the attempt to communicate personal significance. To develop a model for affective meaning, the author moves attention away from the classic emotions to feelings that are more personal, inchoate, and idiosyncratic.

Taking the prologue of John's Gospel as a case-study in feminist biblical criticism, the author engages with a persistent view that the biblical text is seriously compromised by its association with patriarchal values. Close analysis of five interpretations by Augustine, Hildegard von Bingen, Martin Luther, Adrienne von Speyr and Rudolf Bultmann shows how, unavoidably, interpretation clothes the biblical text with the varied and dazzling patterns of the patriarchal reading context. But in a second turn, drawing on the techniques of both structuralist criticism and deconstruction, and offering three further inventive readings of this powerful passage, Jasper reflects woman and the feminine in the shining garment of her own contextualized reading.

In the critical essays collected in *Black Looks*, bell hooks interrogates old narratives and argues for alternative ways to look at blackness, black subjectivity, and whiteness. Her focus is on spectatorship—in particular, the way blackness and black people are experienced in literature, music, television, and especially film—and her aim is to create a radical intervention into the way we talk about race and representation. As she describes: "the essays in *Black Looks* are meant to challenge and unsettle, to disrupt and subvert." As students, scholars, activists, intellectuals, and any other readers who have engaged with the book since its original

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release in 1992 can attest, that's exactly what these pieces do.

Collected interviews with the author of eleven books of poetry, an author who described herself as a "Black feminist lesbian poet warrior mother."

The first sustained critical examination of the work of Dominican-American writer Junot Díaz, this interdisciplinary collection considers how Díaz's writing illuminates the world of Latino cultural expression and trans-American and diasporic literary history. Interested in conceptualizing Díaz's decolonial imagination and his radically re-envisioned world, the contributors show how his aesthetic and activist practice reflect a significant shift in American letters toward a hemispheric and planetary culture. They examine the intersections of race, Afro-Latinidad, gender, sexuality, disability, poverty, and power in Díaz's work. Essays in the volume explore issues of narration, language, and humor in *The Brief Wondrous Life of Oscar Wao*, the racialized constructions of gender and sexuality in *Drown* and *This Is How You Lose Her*, and the role of the zombie in the short story "Monstro." Collectively, they situate Díaz's writing in relation to American and Latin American literary practices and reveal the author's activist investments. The volume concludes with Paula Moya's interview with Díaz.

Contributors: Glenda R. Carpio, Arlene Dávila, Lyn Di Iorio, Junot Díaz, Monica Hanna, Jennifer Harford Vargas, Ylce Irizarry, Claudia Milian, Julie Avril Minich, Paula M. L. Moya, Sarah Quesada, José David Saldívar, Ramón Saldívar, Silvio Torres-Saillant, Deborah R. Vargas

An Asian-American woman explores the lessons of power in America, asking why women in her group are never considered leaders and encouraging readers to work past stereotypes. Reprint.

This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1990.

Eye to Eye Portraits of Lesbians Anthology Editions

In blues music, "worrying the line" is the technique of breaking up a phrase by changing pitch, adding a shout, or repeating words in order to emphasize, clarify, or subvert a moment in a song. Cheryl A. Wall applies this term to fiction and nonfiction writing.

In recent years, feminism has been at the forefront of social criticism in the United States, but the mainstream face of feminism is still typically white and often focused on gender issues to the exclusion of race, class, and almost everything else. Meanwhile, there are long and rich traditions of women-of-color-centered feminisms that acknowledge all systems of power as connected, and recognize how ending one form of violence entails the transformation of society on multiple fronts. From 2007 to 2017, a small, Los Angeles-based independent magazine called *make/shift* published some of the most inspiring feminist voices of the decade, articulating ideas from the grassroots and amplifying feminist voices on immigration, state violence, climate change, and other issues.

Feminisms in Motion offers highlights from 10 years of *make/shift* magazine, providing a wide-ranging look at contemporary intersectional feminist thought and

action. We are living in a moment of mounting racist violence, xenophobia, income inequality, climate displacement, and war. Intersectional feminism has been creating and pointing toward solutions to these problems for generations. *Feminisms in Motion* offers ideas, critique, and inspiration from diverse feminists from Los Angeles, to India, to Palestine, who are pointing toward a world where all people can thrive.

After Kenneth W. Warren's *What Was African American Literature?*, Margo N. Crawford delivers *What is African American Literature?* The idea of African American literature may be much more than literature written by authors who identify as "Black". *What is African American Literature?* focuses on feeling as form in order to show that African American literature is an archive of feelings, a tradition of the tension between uncontainable black affect and rigid historical structure. Margo N. Crawford argues that textual production of affect (such as blush, vibration, shiver, twitch, and wink) reveals that African American literature keeps reimagining a black collective nervous system. Crawford foregrounds the "idea" of African American literature and uncovers the "black feeling world" co-created by writers and readers. Rejecting the notion that there are no formal lines separating African American literature and a broader American literary tradition, Crawford contends that the distinguishing feature of African American literature is a "moodscape" that is as stable as electricity. Presenting a fresh perspective on the affective atmosphere of African American literature, this compelling text frames central questions around the "idea" of African American literature, shows the limits of historicism in explaining the mood of African American literature and addresses textual production in the creation of the African American literary tradition. Part of the acclaimed Wiley Blackwell Manifestos series, *What is African American Literature?* is a significant addition to scholarship in the field.

Professors and students of American literature, African American literature, and Black Studies will find this book an invaluable source of fresh perspectives and new insights on America's black literary tradition.

To illustrate the complexities of black women's experiences of self-identification and racial embodiment, Phillis Isabella Sheppard provides an account that engages both psychoanalytic theory and the role of religion and cultural objects in self-understanding.

Vivian Sobchack considers the key roles our bodies play in making sense of the modern image-saturated culture. Emphasizing our corporeal rather than our intellectual engagements with film, she shows how our experience always emerges through our senses & how our bodies are sense-making, visual subjects.

This long-awaited book is the first full-length study of the work of the extraordinary contemporary black British playwright, debbie tucker green. Covering the period from 2000 (*Two Women*) to 2017 (a profoundly affectionate, passionate devotion to someone (-noun)), it offers scholars and students the opportunity to engage in cutting-edge critical debate engendered by tucker green's innovative dramatic works for stage, television, and radio. This groundbreaking book includes contributions by a range of outstanding scholars, including black

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playwriting specialists, world-leading contemporary theatre scholars and some of the very best emerging researchers in the field. While always focused on the precision and detail of tucker green's work, this book simultaneously reframes broader debates around contemporary drama and its politics, poses new questions of theatre, and provokes scholarly thinking in ways that, however obliquely, contribute to the change for which the plays agitate.

Recently in the field of theatre studies there has been an increasing amount of debate and dissonance regarding the borders of its territory, its methodologies, subject matter, and scholarly perspectives. The nature of this debate could be termed "political" and, in fact, concerns "the performance of power"—the struggle over power relations embedded in texts, methodologies, and the academy itself. This striking new collection of nineteen divergent essays represents this performance of power and the way in which the recent convergence of new critical theories with historical studies has politicized the study of the theatre. Neither play text, performance, nor scholarship and teaching can safely reside any longer in the "free," politically neutral, self-signifying realm of the aesthetic. Politicizing theatrical discourse means that both the hermeneutics and the histories of theatre reveal the role of ideology and power dynamics. New strategies and concepts—and a vital new phase of awareness—appear in these illuminating essays. A variety of historical periods, from the Renaissance through the Victorian and up to the most contemporary work of the Wooster group, illustrate the ways in which contemporary strategies do not require contemporary texts and performances but can combine with historical methods and subjects to produce new theatrical discourse.

A definitive selection of Audre Lorde's "intelligent, fierce, powerful, sensual, provocative, indelible" (Roxane Gay) prose and poetry, for a new generation of readers. Self-described "black, lesbian, mother, warrior, poet" Audre Lorde is an unforgettable voice in twentieth-century literature, and one of the first to center the experiences of black, queer women. This essential reader showcases her indelible contributions to intersectional feminism, queer theory, and critical race studies in twelve landmark essays and more than sixty poems—selected and introduced by one of our most powerful contemporary voices on race and gender, Roxane Gay. Among the essays included here are: "The Transformation of Silence into Language and Action" "The Master's Tools Will Never Dismantle the Master's House" "I Am Your Sister" Excerpts from the American Book Award-winning *A Burst of Light* The poems are drawn from Lorde's nine volumes, including *The Black Unicorn* and National Book Award finalist *From a Land Where Other People Live*. Among them are: "Martha" "A Litany for Survival" "Sister Outsider" "Making Love to Concrete"

A groundbreaking collection tracing the history of intellectual thought by Black Lesbian writers, in the tradition of The New Press's perennial seller *Words of Fire* African American lesbian writers and theorists have made extraordinary contributions to feminist theory, activism, and writing. *Mouths of Rain*, the companion anthology to Beverly Guy-Sheftall's classic *Words of Fire*, traces the long history of intellectual thought produced by Black Lesbian writers, spanning the nineteenth century through the twenty-first century. Using "Black Lesbian" as a capacious signifier, *Mouths of Rain* includes writing by Black women who have shared intimate and loving relationships with other women, as well as Black women who see bonding as mutual, Black women who have self-identified as lesbian, Black women who have written about Black Lesbians, and Black women who theorize about and see the word lesbian as a political descriptor that disrupts and critiques capitalism, heterosexism, and heteropatriarchy. Taking its title from a poem by Audre Lorde, *Mouths of Rain* addresses pervasive issues such as misogynoir and anti-blackness while also attending to love, romance, "coming out," and the erotic. Contributors include: Barbara Smith Beverly Smith Bettina Love Dionne Brand Cheryl Clarke Cathy J. Cohen Angelina Weld Grimke Alexis Pauline Gumbs Audre Lorde Dawn Lundy Martin Pauli Murray Michelle Parkerson Mecca Jamilah Sullivan Alice Walker Jewelle Gomez Guyana *Diaries* narrates the life histories of members of the Red Thread Development

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Corporation, a group of women activists in the Caribbean. Kimberly Nettles, an African American researcher, explores the impact of their work on these women's lives and, in the process, discovers differences of class and nation that overshadow the gender and race she shares with her subjects. Blending feminist ethnography, critical autobiography, and literary narratives, Nettles examines both the collective and her own experiences in studying its members, producing an illuminating, evocative work of self and other. It should be of interest to those in race and ethnic studies, gender studies, Caribbean studies, development studies, and qualitative research.

Asian American Literature in Transition Volume Three: 1965–1996 offers a multidisciplinary perspective on the political and aesthetic stakes of what is now recognizable as an Asian American literary canon. It takes as its central focus the connections among literature, history, and migration, exploring how the formation of Asian American literary studies is necessarily inflected by demographic changes, student activism, the institutionalization of Asian American studies within the U.S. academy, U.S. foreign policy (specifically the Cold War and conflicts in Southeast Asia), and the emergence of 'diaspora' and 'transnationalism' as important critical frames. Moving through sections that consider migration and identity, aesthetics and politics, canon formation, and transnationalism and diaspora, this volume tracks predominant themes within Asian American literature to interrogate an ever-evolving field. It features nineteen original essays by leading scholars, and is accessible to beginners in the field and more advanced researchers alike.

The first collection of its kind, *Provocations: A Transnational Reader in the History of Feminist Thought* is historically organized and transnational in scope, highlighting key ideas, transformative moments, and feminist conversations across national and cultural borders. Emphasizing feminist cross-talk, transnational collaborations and influences, and cultural differences in context, this anthology heralds a new approach to studying feminist history. *Provocations* includes engaging, historically significant primary sources by writers of many nationalities in numerous genres—from political manifestos to theoretical and cultural analysis to poetry and fiction. These texts range from those of classical antiquity to others composed during the Arab Spring and represent Asia, the Middle East, Latin America, Western Europe, and the United States. Each section begins with an introductory essay that presents central ideas and explores connections among readings, placing them in historical, national, and intellectual contexts and concluding with questions for discussion and reflection.

Reclaiming Home, Remembering Motherhood, Rewriting History: African American and Afro-Caribbean Women's Literature in the Twentieth Century offers a critical valuation of literature composed by black female writers and examines their projects of reclamation, rememory, and revision. As a collection, it engages black women writers' efforts to create more inclusive conceptualizations of community, gender, and history, conceptualizations that take into account alternate lived and written experiences as well as imagined futures. Contributors to this collection probe the realms of gender studies, postcolonialism, and post-structural theory and suggest important ways in which to explore connections between home, motherhood, and history across the multifarious narratives of African American and Afro-Caribbean experiences. Together they argue that it is through their female characters that black women writers demonstrate the tumultuous processes of deciphering home and homeland, of articulating the complexities of mothering relationships, and of locating their own personal history within local and national narratives. Essays gathered in this collection consider the works of African American women writers (Pauline Hopkins, Toni Morrison, Jessie Redmon Fauset, Audre Lorde, Lalita Tademy, Lorene Cary, Octavia Butler, Zora Neale Hurston, and Sherley Anne Williams) alongside the works of black women writers from the Caribbean (Jamaica Kincaid and Gisèle Pineau), Guyana (Grace Nichols), and Cuba (María de los Reyes Castillo Bueno). The "Ethiophe," the "tawny Tartar," the "woman blackmoore," and "knotty

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Africanisms"—allusions to blackness abound in Renaissance texts. Kim F. Hall's eagerly awaited book is the first to view these evocations of blackness in the contexts of sexual politics, imperialism, and slavery in early modern England. Her work reveals the vital link between England's expansion into realms of difference and otherness—through exploration and colonialism—and the highly charged ideas of race and gender which emerged. How, Hall asks, did new connections between race and gender figure in Renaissance ideas about the proper roles of men and women? What effect did real racial and cultural difference have on the literary portrayal of blackness? And how did the interrelationship of tropes of race and gender contribute to a modern conception of individual identity? Hall mines a wealth of sources for answers to these questions: travel literature from Sir John Mandeville's *Travels* to Leo Africanus's *History and Description of Africa*; lyric poetry and plays, from Shakespeare's *Antony and Cleopatra* and *The Tempest* to Ben Jonson's *Masque of Blackness*; works by Emilia Lanier, Philip Sidney, John Webster, and Lady Mary Wroth; and the visual and decorative arts. Concentrating on the sixteenth and seventeenth centuries, Hall shows how race, sexuality, economics, and nationalism contributed to the formation of a modern (white, male) identity in English culture. The volume includes a useful appendix of not readily accessible Renaissance poems on blackness.

Post-colonial theory is a relatively new area in critical contemporary studies, having its foundations more Postcolonial Criticism brings together some of the most important critical writings in the field, and aims to present a clear overview of, and introduction to, one of the most exciting and rapidly developing areas of contemporary literary criticism. It charts the development of the field both historically and conceptually, from its beginnings in the early post-war period to the present day. The first phase of postcolonial criticism is recorded here in the pioneering work of thinkers like Aimé Césaire, Frantz Fanon, Edward Said, and Gayatri Spivak. More recently, a new generation of academics have provided fresh assessments of the interaction of class, race and gender in cultural production, and this generation is represented in the work of Aijaz Ahmad, bell hooks, Homi Bhabha, Abdul JanMohamed and David Lloyd. Topics covered include negritude, national culture, orientalism, subalternity, ambivalence, hybridity, white settler societies, gender and colonialism, culturalism, commonwealth literature, and minority discourse. The collection includes an extensive general introduction which clearly sets out the key stages, figures and debates in the field. The editors point to the variety, even conflict, within the field, but also stress connections and parallels between the various figures and debates which they identify as central to an understanding of it. The introduction is followed by a series of ten essays which have been carefully chosen to reflect both the diversity and continuity of postcolonial criticism. Each essay is supported by a short introduction which places it in context with the rest of the author's work, and identifies how its salient arguments contribute to the field as a whole. This is a field which covers many disciplines including literary theory, cultural studies, philosophy, geography, economics, history and politics. It is designed to fit into the current modular arrangement of courses, and is therefore suitable for undergraduate and postgraduate courses which address postcolonial issues and the 'new' literatures in English.

Photographs of lesbians from different ages and backgrounds in their everyday lives--working, playing, raising families, and striving to remake their worlds.

Seventeen essays on the ways racism and sexism have intersected and buttressed each other in the United States. They include: "I just see people"--exercises in learning the effects of racism and sexism; conjuring race; reflections on the meaning of white; changing the subject--studies in the appropriation of pain; hard-to-handle anger; and the problem of speaking for others. Paper edition (unseen), \$22.95. Annotation copyright by Book News, Inc., Portland, OR

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