The 1970s brought a new understanding of the biological and intellectual impact of environmental crises on human beings, and as efforts to prevent ecological and human degradation aligned, a new literature of sickness emerged. “Ecosickness fiction” imaginatively rethinks the link between ecological and bodily endangerment and uses affect and the sick body to bring readers to environmental consciousness. Tracing the development of ecosickness through a compelling archive of modern U.S. novels and memoirs, this study demonstrates the mode’s crucial role in shaping thematic content and formal and affective literary strategies. Examining works by David Foster Wallace, Richard Powers, Leslie Marmon Silko, Marge Piercy, Jan Zita Grover, and David Wojnarowicz, Heather Houser shows how these authors unite experiences of environmental and somatic damage through narrative affects that draw attention to ecological phenomena, organize perception, and convert knowledge into ethics. Traversing contemporary cultural studies, ecocriticism, affect studies, and literature and medicine, Houser juxtaposes ecosickness fiction against new forms of environmentalism and technoscientific innovations such as regenerative medicine and alternative ecosystems. Ecosickness in Contemporary U.S. Fiction recasts recent narrative as a laboratory in which affective and perceptual changes both support and challenge political projects.

This is a book is a groundbreaking interdisciplinary collection that will generate a great deal of penetrating discussion on a broad range of fronts.

Raymond Williams coined the notion “structure of feeling” in the 1970s to facilitate a historical understanding of “affective elements of consciousness and relationships.” Since then, the need to understand emotions, moods and atmospheres as historical and social phenomena has only become more acute in an era of social networking, ubiquitous media and a public sphere permeated by commodities and advertisement culture. Concomitantly, affect studies have become one of the most thriving branches of contemporary humanities and social sciences. This volume explores the significance of the study of affectivity for already thriving fields of cultural analysis such as media studies, memory studies, gender studies and cultural studies at large. The volume is divided into four sections. The first part, Producing Affect, brings together contributions which explore some of the ways in which new media works to produce and intensify affectivity. The essays making up the second part, Affective Pasts, explore the significance of affect to the ways we remember, commemorate and in other ways get hold of things in our recent and not so recent past – or fail to do so. The essays engage the affective production of presence in contexts such as 9/11, the emotional culture of the eighteenth century, and literary auto-fiction. The third part, Affective Thinking, examines various concepts, theories, and forms of thinking not so much to show how the thinking in question may inform the field of affect studies but rather in order to draw attention to the way in which these modes of thinking are themselves already attuned to matters of affect. New social relations and ways of being in a networked world are the common themes of the essays in the final part of the volume, Circulating Affect.

Ordinary Affects is a singular argument for attention to the affective dimensions of everyday life and the potential that animates the ordinary. Known for her focus on the poetics and politics of
language and landscape, the anthropologist Kathleen Stewart ponders how ordinary impacts create the subject as a capacity to affect and be affected. In a series of brief vignettes combining storytelling, close ethnographic detail, and critical analysis, Stewart relates the intensities and banalities of common experiences and strange encounters, half-spied scenes and the lingering resonance of passing events. While most of the instances rendered are from Stewart’s own life, she writes in the third person in order to reflect on how intimate experiences of emotion, the body, other people, and time inextricably link us to the outside world. Stewart refrains from positing an overarching system—whether it’s called globalization or neoliberalism or capitalism—to describe the ways that economic, political, and social forces shape individual lives. Instead, she begins with the disparate, fragmented, and seemingly inconsequential experiences of everyday life to bring attention to the ordinary as an integral site of cultural politics. Ordinary affect, she insists, is registered in its particularities, yet it connects people and creates common experiences that shape public feeling. Through this anecdotal history—one that poetically ponders the extremes of the ordinary and portrays the dense network of social and personal connections that constitute a life—Stewart asserts the necessity of attending to the fleeting and changeable aspects of existence in order to recognize the complex personal and social dynamics of the political world.

Acclaimed critic Sianne Ngai theorizes the gimmick as an aesthetic category reflecting the fundamental laws of capitalism. Gimmicks make promises of saving labor and increasing value that we distrust but also find attractive. Exploring the use of this form, Ngai shows how its aesthetic dissatisfactions reflect deeper anxieties about capitalism.

From the 1830s to the Civil War, Americans could be found putting each other into trances for fun and profit in parlors, on stage, and in medical consulting rooms. They were performing mesmerism. Surprisingly central to literature and culture of the period, mesmerism embraced a variety of phenomena, including mind control, spirit travel, and clairvoyance. Although it had been debunked by Benjamin Franklin in late eighteenth-century France, the practice nonetheless enjoyed a decades-long resurgence in the United States. Emily Ogden here offers the first comprehensive account of those boom years. Credulity tells the fascinating story of mesmerism’s spread from the plantations of the French Antilles to the textile factory cities of 1830s New England. As it proliferated along the Eastern seaboard, this occult movement attracted attention from Ralph Waldo Emerson’s circle and ignited the nineteenth-century equivalent of flame wars in the major newspapers. But mesmerism was not simply the last gasp of magic in modern times. Far from being magicians themselves, mesmerists claimed to provide the first rational means of manipulating the credulous human tendencies that had underwritten past superstitions. Now, rather than propping up the powers of oracles and false gods, these tendencies served modern ends such as labor supervision, education, and mediated communication. Neither an atavistic throwback nor a radical alternative, mesmerism was part and parcel of the modern. Credulity offers us a new way of understanding the place of enchantment in secularizing America.

The zany, the cute, and the interesting saturate postmodern culture, dominating the look of its art and commodities as well as our ways of speaking about the ambivalent feelings these objects often inspire. In this study Ngai offers an aesthetic theory for the hypercommodified, mass-mediated, performance-driven world of late capitalism.

In literary studies today, debates about the purpose of literary criticism and about the place of formalism within it continue to simmer across periods and approaches. Anna Kornbluh contributes to—and substantially shifts—that conversation in The Order of Forms by offering an exciting new category, political formalism, which she articulates through the co-emergence of aesthetic and mathematical formalisms in the nineteenth century. Within this framework, criticism can be understood as more affirmative and constructive, articulating commitments to aesthetic expression and social collectivity. Kornbluh offers a powerful argument that political formalism, by valuing forms of sociability like the city and the state in and of themselves, provides a better understanding of literary form and its political possibilities than approaches that view form as a constraint. To make this argument, she takes up the case of literary realism, showing how novels by Dickens, Brontë, Hardy, and Carroll engage mathematical formalism as part of their political imagining. Realism, she shows, is best understood as an exercise in social modeling—more like formalist mathematics than social documentation. By modeling society, the realist novel focuses
on what it considers the most elementary features of social relations and generates unique political insights. Proposing both this new theory of realism and the idea of political formalism, this inspired, eye-opening book will have far-reaching implications in literary studies.

First published in 1994. Routledge is an imprint of Taylor & Francis, an informa company.

An innovative and powerful exploration of cultural loss, exile, and suffering, Dictee explores dislocation and linguistic fragmentation while telling the story of nine women. It belongs with the work of Audre Lorde and Gloria Anzaldua and other contemporary classics that address the subject of ethnic identity, hybridity, and the complexity of "mestizo" culture.

DIVA collection of essays examining theories of affect and how they relate to issues of performance and performativity.

Scholars of ecocriticism have long tried to articulate emotional relationships to environments. Only recently, however, have they begun to draw on the complex interdisciplinary body of research known as affect theory. Affective Ecocriticism takes as its premise that ecocritical scholarship has much to gain from the rich work on affect and emotion happening within social and cultural theory, geography, psychology, philosophy, queer theory, feminist theory, narratology, and neuroscience, among others. This vibrant and important volume imagines a more affective—and consequently more effective—ecocriticism, as well as a more environmentally attuned affect studies. These interdisciplinary essays model a range of approaches to emotion and affect in considering a variety of primary texts, including short story collections, films, poetry, curricular programs, and contentious geopolitical locales such as Canada’s Tar Sands. Several chapters deal skeptically with familiar environmentalist affects like love, hope, resilience, and optimism; others consider what are often understood as negative emotions, such as anxiety, disappointment, and homesickness—all with an eye toward reinvigorating or reconsidering their utility for the environmental humanities and environmentalism. Affective Ecocriticism offers an accessible approach to this theoretical intersection that will speak to readers across multiple disciplinary and geographic locations.

Through analysis of Melville's "Bartleby, the Scrivener," this book analyzes major questions in Melville's literature as well as philosophical, theological, political, juridical, psychiatric, and literary discourses of his age and the America in which he lived.

In The Hundreds Lauren Berlant and Kathleen Stewart speculate on writing, affect, politics, and attention to processes of world-making. The experiment of the one hundred word constraint—each piece is one hundred or multiples of one hundred words long—amplifies the resonance of things that are happening in atmospheres, rhythms of encounter, and scenes that shift the social and conceptual ground. What's an encounter with anything once it's seen as an incitement to composition? What's a concept or a theory if they're no longer seen as a truth effect, but a training in absorption, attention, and framing? The Hundreds includes four indexes in which Andrew Causey, Susan Lepselter, Fred Moten, and Stephen Muecke each respond with their own compositional, conceptual, and formal staging of the worlds of the book.

A relation of cruel optimism exists when something you desire is actually an obstacle to your flourishing. Offering bold new ways of conceiving the present, Lauren Berlant describes the cruel optimism that has prevailed since the 1980s, as the social-democratic promise of the postwar period in the United States and Europe has retracted. People have remained attached to unachievable fantasies of the good life—with its promises of upward mobility, job security, political and social equality, and durable intimacy—despite evidence that liberal-capitalist societies can no longer be counted on to provide opportunities for individuals to make their lives “add up to something.” Arguing that the historical present is perceived affectively before it is understood in any other way, Berlant traces affective and aesthetic responses to the dramas of adjustment that unfold amid talk of precarity, contingency, and crisis. She suggests that our stretched-out present is characterized by new modes of temporality, and she explains why trauma theory—with its focus on reactions to the exceptional event that shatters the ordinary—is not useful for understanding the ways that people adjust over time, once crisis itself has become ordinary. Cruel Optimism is a
remarkable affective history of the present.

Ngai mobilizes the aesthetics of unprestigious negative affects such as irritation, envy, and disgust to investigate not only ideological and representational dilemmas in literature—with a particular focus on those inflected by gender and race—but also blind spots in contemporary literary and cultural criticism. Her work maps a major intersection of literary studies, media and cultural studies, feminist studies, and aesthetic theory.

The Sense of Brown is José Esteban Muñoz’s treatise on brownness and being as well as his most direct address to queer Latinx studies. In this book, which he was completing at the time of his death, Muñoz examines the work of playwrights Ricardo Bracho and Nilo Cruz, artists Nao Bustamante, Isaac Julien, and Tania Bruguera, and singer José Feliciano, among others, arguing for a sense of brownness that is not fixed within the racial and national contours of Latinidad. This sense of brown is not about the individualized brown subject; rather, it demonstrates that for brown peoples, being exists within what Muñoz calls the brown commons—a lifeworld, queer ecology, and form of collectivity. In analyzing minoritarian affect, ethnicity as a structure of feeling, and brown feelings as they emerge in, through, and beside art and performance, Muñoz illustrates how the sense of brown serves as the basis for other ways of knowing and being in the world.

The poems that make up Anodyne consider the small moments that enrapture us alongside the daily threats of cataclysm. Formally dynamic and searingly personal, Anodyne asks us to recognize the echoes of history that litter the landscape of our bodies as we navigate a complex terrain of survival and longing. With an intimate and multivocal dexterity, these poems acknowledge the simultaneous existence of joy and devastation, knowledge and ignorance, grief and love, endurance and failure—all of the contrast and serendipity that comes with the experience of being human. If the body is a world, or a metaphor for the world, for what disappears and what remains, for what we feel and what we cover up, then how do we balance fate and choice, pleasure and pain? Through a combination of formal lyrics, delicate experiments, sharp rants, musical litany, and moments of wit that uplift and unsettle, Queen’s poems show us the terrible consequences and stunning miracles of how we choose to live.

In this collection of short stories, the author dabbles in and out of the occult. The reader meets Mrs Da Silva a 65-year-old matriarch of Carnival’s Rebel War Band who wins the heart of a postman, and a widow who commemorates the death of her husband by winning a taverna’s dance competition.

Over the course of her long career, Eve Kosofsky Sedgwick became one of the most important voices in queer theory, and her calls for reparative criticism and reading practices grounded in affect and performance have transformed understandings of affect, intimacy, politics, and identity. With marked tenderness, the contributors to Reading Sedgwick reflect on Sedgwick’s many critical inventions, from her elucidation of poetry’s close relation to criticism and development of new versions of queer performativity to highlighting the power of writing to engender new forms of life. As the essays in Reading Sedgwick demonstrate, Sedgwick’s work is not only an ongoing vital force in queer theory and affect theory; it can help us build a more positive world in the midst of the bleak contemporary moment. Contributors. Lauren Berlant, Kathryn Bond Stockton, Judith Butler, Lee Edelman, Jason Edwards, Ramzi Fawaz, Denis Flannery, Jane Gallop, Jonathan Goldberg, Meredith K. K. Ruse, M. lchael M. oon, José Esteban Muñoz, Chris Nealon, Andrew Parker, H. A. Sedgwick, Karin Sellberg, Michael D. Snediker, Melissa Solomon, Robyn Wiegman.

Provides a new, intersectional investigation of affects, feelings, and emotions in late Middle English literature.

In Depression: A Public Feelings Project, Ann Cvetkovich seeks to understand why intellectuals, activists, professionals, and other privileged people struggle with feelings of hopelessness and self-loathing. She focuses particularly on those in academia, where the pressure to succeed and the desire to find space for creative thinking and alternative worlds bump up against the harsh conditions of a ruthlessly competitive job market, the shrinking power of the humanities, and the
corporatization of the university. In her candid memoir, Cvetkovich describes what it was like to move through the days as she finished her dissertation, started a job, and then completed a book for tenure. Turning to critical essay, she seeks to create new forms of writing and knowledge that don't necessarily follow the usual methods of cultural critique but instead come from affective experience, ordinary life, and alternative archives. A cross its different sections, including the memoir, the book crafts - and it's no accident that crafting is one of its topics -- a cultural analysis that can adequately represent depression not as medical pathology but as a historical category, a felt experience, and a point of entry onto discussions not only about theory and contemporary culture but about how to live.

The narrator of Hogg is a Huck Finn-like youngster caught in society’s most sinister seams—but unlike Huck, he passes no moral judgments on the violence he takes part in. . . . Hogg is the story of a man—a depraved trucker named Franklin Hargus, whom the people he works for call Hogg—and of the nameless boy who tells the story of three days of unspeakable sexual violence and devastation, which, together, they initiate in a small seaside American city in the middle of the last century. Hogg is a towering brute who makes his living as a rapist for hire. By the end of a series of vicious attacks, kidnappings, and mass murders, the reader will wonder who is more corrupt: the man or the boy. Samuel R. Delany completed his first draft of Hogg within a day, if not within hours, of the 1969 Stonewall Riots in New York City and revised it over the next four years, though it was not released until 1995.

Fifteen-year-old Monk drifts through a monotonous existence in a grimy Chinatown apartment with her “grumpy brown couch” of a dad, until she meets high school senior Santa Coy (santacoyshotsauce@gmail.com). For a moment, it looks like he might be her boyfriend. But when Monk's dad becomes obsessed with Santa Coy’s artwork, Monk finds herself shunted to the sidelines as her father and the object of her affections begin to hatch a scheme of their own. To keep up, Monk must navigate a combustible cocktail of odd assignments, peculiar places, and murky underworld connections. In Jamie Marina Lau’s debut novel, shortlisted for Australia’s prestigious Stella Prize when she was nineteen years old, hazily surreal vignettes conjure a multifaceted world of philosophical angst and lackadaisical violence.

The last twenty years have seen a rise in the production, circulation, and criticism of new forms of socially engaged art aimed at achieving social justice and economic equality. In Wages Against Artwork Leigh Claire La Berge shows how socially engaged art responds to and critiques what she calls decommodified labor— the slow diminishment of wages alongside an increase in the demands of work. Outlining the ways in which socially engaged artists relate to work, labor, and wages, La Berge examines how artists and organizers create institutions to address their own and others’ financial precarity; why the increasing role of animals and children in contemporary art points to the turn away from paid labor; and how the expansion of MFA programs and student debt helps create the conditions for decommodified labor. In showing how socially engaged art operates within and against the need to be paid for work, La Berge offers a new theorization of the relationship between art and contemporary capitalism.

Ngai mobilises the aesthetics of ugly feelings to investigate not only ideological and representational dilemmas in literature, but also blind spots in contemporary literary and cultural criticism. Her work maps a major intersection of literary studies, media and cultural studies, feminist studies, and aesthetic theory.

This book introduces students and professional historians to the main areas of concern in the history of emotions. It discusses how the emotions intersect with other lines of historical research relating to power, practice, society and morality. Addressing criticism from within and without the discipline of history, the book offers a rigorous defence of this new approach, demonstrating its potential centrality to historiographical practice, as well as the importance of this kind of historical work for our general understanding of the human brain and the meaning of human experience.
and sensation—in favor of concepts derived from linguistic theory. In Parables for the Virtual Brian Massumi views the body and media such as television, film, and the Internet, as cultural formations that operate on multiple registers of sensation beyond the reach of the reading techniques founded on the standard rhetorical and semiotic models. Renewing and assessing William James’s radical empiricism and Henri Bergson’s philosophy of perception through the filter of the post-war French philosophy of Deleuze, Guattari, and Foucault, Massumi links a cultural logic of variation to questions of movement, affect, and sensation. If such concepts are as fundamental as signs and significations, he argues, then a new set of theoretical issues appear, and with them potential new paths for the wedding of scientific and cultural theory. Replacing the traditional opposition of literal and figural with new distinctions between stasis and motion and between actual and virtual, Parables for the Virtual tackles related theoretical issues by applying them to cultural mediums as diverse as architecture, body art, the digital art of Stelarc, and Ronald Reagan’s acting career. The result is an intriguing combination of cultural theory, science, and philosophy that asserts itself in a crystalline and multi-faceted argument. Parables for the Virtual will interest students and scholars of continental and Anglo-American philosophy, cultural studies, cognitive science, electronic art, digital culture, and chaos theory, as well as those concerned with the “science wars” and the relation between the humanities and the sciences in general.

How Black women in the spotlight negotiate the post-racial gaze of Hollywood and beyond From Oprah Winfrey, Michelle Obama, and Shonda Rhimes to their audiences and the industry workers behind the scenes, Ralina L. Joseph considers the way that Black women are required to walk a tightrope. Do they call out racism only to face accusations of being called “racists”? Or respond to racism in code only to face accusations of selling out? Postracial Resistance explores how African American women celebrities, cultural producers, and audiences employ postracial discourse—the notion that race and race-based discrimination are over and no longer affect people’s everyday lives—to refute postracialism itself. In a world where they’re often written off as stereotypical “Angry Black Women,” Joseph offers that some Black women in media use “strategic ambiguity,” deploying the failures of post-racial discourse to name racism and thus resist it. In Postracial Resistance, Joseph listens to and observes Black women as they perform and negotiate race in strategic ambiguity. Using three methods of media analysis—textual readings of the media’s representation of these women; interviews with writers, producers, and studio executives; and audience ethnographies of young women viewers—Joseph maps the tensions and strategies that all Black women must engage to challenge the racialized sexism of everyday life, on- and off-screen.

Philosophers have long debated the subjects of person and personhood. Sharon Cameron ushers this debate into the literary realm by considering impersonality in the works of major American writers and figures of international modernism—writers for whom personal identity is inconsequential and even imaginary. In essays on William Empson, Jonathan Edwards, Ralph Waldo Emerson, Herman Melville, T. S. Eliot, and Simone Weil, Cameron examines the impulse to hollow out the core of human distinctiveness, to construct a voice that is no one’s voice, to fashion a character without meaningful attributes, a being that is virtually anonymous. “To consent to being anonymous,” Weil wrote, “is to bear witness to the truth. But how is this compatible with social life and its labels?” Throughout these essays Cameron examines the friction, even violence, set in motion from such incompatibility—from a “truth” that has no social foundation. Impersonality investigates the uncompromising nature of writing that suspends, eclipses, and even destroys the person as a social, political, or individual entity, of writing that engages with personal identity at the moment when its usual markers vanish or dissolve.

The novel was born religious, alongside Protestant texts produced in the same format by the same publishers. Novels borrowed features of these texts but over the years distinguished themselves, becoming the genre we know today. Jordan Alexander Stein traces this history, showing how the physical object of the book shaped the stories it contained.

What is the relationship between a cinematic grid of color and that most visceral of negative affects, disgust? How might anxiety be a matter of an interrupted horizontal line, or grief a figure of blazing light? Offering a bold corrective to the emphasis on embodiment and experience in
recent affect theory, Eugenie Brinkema develops a novel mode of criticism that locates the forms of particular affects within the specific details of cinematic and textual construction. Through close readings of works by Roland Barthes, Hollis Frampton, Sigmund Freud, Peter Greenaway, Michael Haneke, Alfred Hitchcock, Søren Kierkegaard, and David Lynch, Brinkema shows that deep attention to form, structure, and aesthetics enables a fundamental rethinking of the study of sensation. In the process, she delves into concepts as diverse as putrescence in French gastronomy, the role of the tear in philosophies of emotion, Nietzschean joy as a wild aesthetic of repetition, and the psychoanalytic theory of embarrassment. Above all, this provocative work is a call to harness the vitality of the affective turn for a renewed exploration of the possibilities of cinematic form.

Poetry. Sianne Ngai’s writings use, among others, devices of analogy and repetition to investigate philosophical questions about language. The pressure she puts on her conventional use of devices yield a third, and somewhat more enigmatic, trick of language, which I would call migration. Like birds of formal gestures, Ngai’s poetry and prose patterns, through distancing, question about valued categories of knowledge. Relationships of science, language, and the body are part and parcel to the patterned movements of her texts, which please this reader above all because of their lucid sensibility, skepticism, and wit-- Carla Harryman.

Aesthetics is a branch of philosophy that explores the nature of art, beauty, and taste. It doesn’t just consider traditional artistic experiences such as artworks in a museum or an opera performance, but also everyday experiences such as autumn leaves in the park, or even just the light of the setting sun falling on the kitchen table. It is also about your experience when you choose the shirt you’re going to wear today or when you wonder whether you should put more pepper in the soup. Aesthetics is everywhere. It is one of the most important aspects of our life. In this Very Short Introduction Bence Nanay introduces the field of aesthetics, considering both Western and non-Western aesthetic traditions, and exploring why it is sometimes misunderstood or considered to be too elitist - by artists, musicians, and even philosophers. As Nanay shows, so-called ‘high art’ has no more claims on aesthetics than sitcoms, tattoos, or punk rock. In fact, the scope of aesthetics extends far wider than that of art, high or low, including much of what we care about in life. It is not the job of aesthetics to tell you which artworks are good and which ones are bad. It is not the job of aesthetics to tell you what experiences are worth having. If an experience is worth having for you, it thereby becomes the subject of aesthetics. This realisation is important, because thinking about aesthetics in this inclusive way opens up new ways of understanding old questions about the social aspect of our aesthetic engagements, and the importance of aesthetic values for our own self. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

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A collection of essays on affect theory, by groundbreaking scholars in the field.

Does empathy felt while reading fiction actually cultivate a sense of connection, leading to altruistic actions on behalf of real others? Empathy and the Novel presents a comprehensive account of the relationships among novel reading, empathy, and altruism. Drawing on psychology, narrative theory, neuroscience, literary history, philosophy, and recent scholarship in discourse processing, Keen brings together resources and challenges for the literary study of empathy and the psychological study of fiction reading. Empathy robustly enters into affective responses to fiction, yet its role in shaping the behavior of emotional readers has been debated for three
centuries. Keen surveys these debates and illustrates the techniques that invite empathetic response. She argues that the perception of fictiveness increases the likelihood of readers' empathy in part by releasing them from the guarded responses necessitated by the demands of real others. Narrative empathy is a strategy and subject of contemporary novelists from around the world, writers who tacitly endorse the potential universality of human emotions when they call upon their readers' empathy. If narrative empathy is to be taken seriously, Keen suggests, then women's reading and responses to popular fiction occupy a central position in literary inquiry, and cognitive literary studies should extend its range beyond canonical novels. In short, Keen's study extends the playing field for literature practitioners, causing it to resemble more closely that wide open landscape inhabited by readers.

A ruthlessly honest, emotionally charged, and utterly original exploration of Asian American consciousness and the struggle to be human "Brilliant . . . To read this book is to become more human."--Claudia Rankine, author of Citizen FINALIST FOR THE NATIONAL BOOK CRITICS CIRCLE AWARD FOR AUTOBIOGRAPHY * NAMED ONE OF THE BEST BOOKS OF THE YEAR BY Jennifer Szalai, The New York Times * The Washington Post * NPR * Time * New Statesman * BuzzFeed * Esquire * The New York Public Library * Book Riot Poet and essayist Cathy Park Hong fearlessly and provocatively blends memoir, cultural criticism, and history to expose fresh truths about racialized consciousness in America. Part memoir and part cultural criticism, this collection is vulnerable, humorous, and provocative--and its relentless and riveting pursuit of vital questions around family and friendship, art and politics, identity and individuality, will change the way you think about our world. Binding these essays together is Hong's theory of "minor feelings." As the daughter of Korean immigrants, Cathy Park Hong grew up steeped in shame, suspicion, and melancholy. She would later understand that these "minor feelings" occur when American optimism contradicts your own reality--when you believe the lies you're told about your own racial identity. Minor feelings are not small, they're dissonant--and in their tension Hong finds the key to the questions that haunt her. With sly humor and a poet's searching mind, Hong uses her own story as a portal into a deeper examination of racial consciousness in America today. This intimate and devastating book traces her relationship to the English language, to shame and depression, to poetry and female friendship. A radically honest work of art, Minor Feelings forms a portrait of one Asian American psyche--and of a writer's search to both uncover and speak the truth. Praise for Minor Feelings "Hong begins her new book of essays with a bang. . . . The essays wander a variegated terrain of memoir, criticism and polemic, oscillating between smooth proclamations of certainty and twitches of self-doubt. . . . Minor Feelings is studded with moments [of] candor and dark humor shot through with glittering self-awareness."--The New York Times "Hong uses her own experiences as a jumping off point to examine race and emotion in the United States."--Newsweek (40 Must-Read Fiction and Nonfiction Books to Savor This Spring) "Powerful . . . [Hong] brings together memoiristic personal essay and reflection, historical accounts and modern reporting, and other works of art and writing, in order to amplify a multitude of voices and capture Asian America as a collection of contradictions. She does so with sharp wit and radical transparency."--Salon

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