

Writing Shame Contemporary Literature Gender And Negative Affect

Jennifer Egan

Writing Shame Kaye Mitchell,2019-11-01 Through readings of an array of recent texts - literary and popular, fictional and autofictional, realist and experimental - this book maps out a contemporary, Western, shame culture

Writing Shame Kaye Mitchell,2020 Through readings of an array of recent texts - literary and popular, fictional and autofictional, realist and experimental - this book maps out a contemporary, Western, shame culture

The New Feminist Literary Studies Jennifer Cooke,2020-12-03 Presents essays by feminists of theory and literature that examine contemporary feminism and the most pressing issues of today.

Neo-Victorianism, Empathy and Reading Muren Zhang,2022-03-24 In the words of J. Brooks Boustan, the empathic reader is a participant-observer, who, as they read, is both subject to the disruptive and disturbing responses that characters and texts provoke, and aware of the role they are invited to play when responding to fiction. Calling upon the writings of Margaret Atwood, Julian Barnes, Graeme Macrae Burnet, Sarah Waters, Michael Cox and Jane Harris, this book examines the ethics of the text-reader relationship in neo-Victorian literature, focusing upon the role played by empathy in this engagement. Bringing together recent cultural and theoretical research on narrative temporality, empathy and affect, Muren Zhang presents neo-Victorian literature as a genre defined by its experimentation with 'empathetic narrative'. Broken down into themes such as voyeurism, shame, nausea, space and place, Neo-Victorianism, Empathy and Reading argues that such literature pushes the reader to critically reflect upon their reading expectations and strategies, as well as their wider ethical responsibilities. As a result, Zhang breathes new life into the debates associated with the genre and demonstrates new ways of reading and valuing these contemporary texts, providing a future-orientated, reparative and politically meaningful way of reading neo-Victorian literature and culture.

Women Writers and Experimental Narratives Kate Aughterson,Deborah Philips,2021-01-23 This book explores the history of women's engagement with writing experimentally. Women writers have long used different narratives and modes of writing as a way of critiquing worlds and stories that they find themselves at odds with, but at the same time, as a way to participate in such spaces. Experimentation—of style, mode, voice, genre and language—has enabled women writers to be

simultaneously creative and critical, engaged in and yet apart from stories and cultures that have so often seen them as 'other'. This collection shows that women writers in English over the past 400 years have challenged those ideas not only through explicit polemic and alternative representations but through disrupting the very modes of representation and story itself.

The Social, Aesthetic, and Medical Implications of Performing Shame Marlene Goldman, 2023-06-19 Performing Shame shows how simulations of shame by North American writers and artists have the power to resist its withering influence. Chapter 1 analyses the projects' key terms: shame, performance, and empathy. Chapter 2 probes the book's key terms in light of a real-world study of an empathy device that aims to teach the public what it feels like to be disabled. Chapter 3 analyses how theatre intervenes in the practice of medicine via standardized patient actors who engage in role play to enhance medical students' empathy for patients coping with shame. Chapter 4 moves from the clinic to the street to examine how The Raging Grannies' public performances contest ageist constructions of older women's bodies and desires. Chapter 5 shifts further from the bedside to the book by exploring Alison Bechdel's graphic novel Fun Home, which challenges the shame projected onto homosexuals. Bringing the study full circle, the final chapter offers close readings of the stories of Alice Munro; like empathy devices, her texts restage scenes of shame to undo its malevolent spell. This book will be of interest to scholars in theatre and performance studies, health humanities, gender studies, queer studies, literary studies, disability studies, and affect studies.

The Routledge Companion to Twenty-First-Century Irish Writing Anne Fogarty, Eugene O'Brien, 2024-12-20 This Companion brings together leading scholars in the field of Irish studies to explore the significance of twenty-first-century Irish writing and its flourishing popularity worldwide. Focusing on Irish writing published or performed in the 21st-century, this volume explores genres, modes, and styles of writing that are current, relevant, and distinctive in today's classrooms. Examining a host of innovative, key writers, including Sally Rooney, Marion Keyes, Sebastian Barry, Paul Howard, Claire Kilroy, Micheal O'Siadhail, Donal Ryan, Marina Carr, Enda Walsh, Martin McDonagh, Colette Bryce, Leanne Quinn, Sinéad Morrissey, Paula Meehan, Ailbhe Ní Ghearbhuigh, and Doireann Ni Ghríofa. This text investigates the socio-cultural and theoretical contexts of their aesthetic achievements and innovations. Furthermore, The Routledge Companion to Twenty-First-Century Irish Writing traces the expansion of Irish writing, offering fresh insight to Irish identities across the boundaries of race, class, and gender. With its distinctive contemporary contexts and comprehensive scope, this multifaceted volume provides the first significant literary history of 21st century Irish literature.

The Cambridge Companion to Literature and Economics Paul Crosthwaite, Peter Knight, Nicky Marsh, 2022-08-11 This book provides a comprehensive and authoritative guide to the interdisciplinary field of literature and economics.

Immediacy Anna Kornbluh, 2024-01-30 Why speed, flow, and direct expression now dominate cultural style Contemporary

cultural style boosts transparency and instantaneity. These are values absorbed from our current economic conditions of disintermediation: cutting out the middleman. Like Uber, but for art. Immediacy names this style to make sense of what we lose when the contradictions of twenty-first-century capitalism demand that aesthetics negate mediation. Surging realness as an aesthetic program synchs with the economic imperative to intensify circulation when production stagnates. Flow is the ultimate twenty-first-century buzzword, but speedy circulation grinds art down to the nub. And the bad news is that political turmoil and social challenges require more mediation. Collective will, inspiring ideas, and deliberate construction are the only way out, but our dominant style forgoes them. Considering original streaming TV, popular literature, artworld trends, and academic theories, Immediacy explains the recent obsession with immersion and today's intolerance of representation, and points to alternative forms in photography, TV, novels, and constructive theory that prioritize distance, impersonality, and big ideas instead.

Knausgård and the Autofictional Novel Claus Elholm Andersen,2023-12-01 Norwegian author Karl Ove Knausgård's six-volume, 3600-page autobiographical novel, *My Struggle*, has been widely hailed for its heroic exploration of selfhood, compulsive readability, and restless experimentation with form and genre. *Knausgård and the Autofictional Novel* explains why. Across four chapters, Claus Elholm Andersen shows how Knausgård confronts, challenges, and rejects the symbiotic relationship between novels and fiction, particularly via a technique of auto-fictionalization. The fifth chapter then explores the further breakdown of this relationship in autofiction by Sheila Heti, Rachel Cusk, and Ben Lerner, taking readers to what Lerner called the very edge of fiction.

Contemporary Feminist Life-Writing Jennifer Cooke,2020-04-08 *Contemporary Feminist Life-Writing* is the first volume to identify and analyse the 'new audacity' of recent feminist writings from life. Characterised by boldness in both style and content, willingness to explore difficult and disturbing experiences, the refusal of victimhood, and a lack of respect for traditional genre boundaries, new audacity writing takes risks with its author's and others' reputations, and even, on occasion, with the law. This book offers an examination and critical assessment of new audacity in works by Katherine Angel, Alison Bechdel, Marie Calloway, Virginie Despentes, Tracey Emin, Sheila Heti, Juliet Jacques, Chris Krauss, Jana Leo, Maggie Nelson, Vanessa Place, Paul Preciado, and Kate Zambreno. It analyses how they write about women's self-authorship, trans experiences, struggles with mental illness, sexual violence and rape, and the desire for sexual submission. It engages with recent feminist and gender scholarship, providing discussions of vulnerability, victimhood, authenticity, trauma, and affect.

Complicity and Responsibility in Contemporary African Writing Minna Johanna Niemi,2021-05-03 This book investigates the many ways in which contemporary African fiction has reflected on themes of responsibility and complicity during the postcolonial period. Covering the authors Ayi Kwei Armah, Tsitsi Dangarembga, Nuruddin Farah, Michiel Heyns, and J. M. Coetzee, the book places each writer's novels in their cultural and literary context in order to investigate similarities and

differences between fictional approaches to individual complicity in politically unstable situations. In doing so, the study focuses on these texts' representations of discomfiting experiences of being implicated in harm done to others in order to show that it is precisely during times of political crisis that questions of moral responsibility and implicatedness in compromised conduct become more pronounced. The study also challenges longstanding western amnesia concerning responsibility for historical and present-day violence in African countries and juxtaposes this denial of responsibility with the western literary readership's consumption of narratives of African "suffering." The study instead proposes new reading habits based on an awareness of readerly complicity and responsibility. Drawing insights from across political philosophy and literary theory, this book will be of interest to researchers of African literature, postcolonial studies, and peace and conflict studies.

The Keep Jennifer Egan, 2007-07-10 NATIONAL BESTSELLER • Part horror tale, part mystery, part romance ... utterly fantastic."—O, The Oprah Magazine • The bestselling, award-winning author of *A Visit from the Goon Squad* brilliantly conjures a world from which escape is impossible and where the keep—the tower, the last stand—is both everything worth protecting and the very thing that must be surrendered in order to survive. Two cousins, irreversibly damaged by a childhood prank, reunite twenty years later to renovate a medieval castle in Eastern Europe. In an environment of extreme paranoia, cut off from the outside world, the men reenact the signal event of their youth, with even more catastrophic results. And as the full horror of their predicament unfolds, a prisoner, in jail for an unnamed crime, recounts an unforgettable story that seamlessly brings the crimes of the past and present into piercing relation.

Look at Me Jennifer Egan, 2011-09-15 Reconstructive facial surgery after a car crash so alters Manhattan model Charlotte that, within the fashion world, where one's look is oneself, she is unrecognizable. Seeking a new image, Charlotte engages in an Internet experiment that may both save and damn her. As her story eerily converges with that of a plain, unhappy teenager - another Charlotte - it raises tantalizing questions about identity and reality in contemporary Western culture. Jennifer Egan's bold, innovative novel, demonstrating her virtuosity at weaving a spellbinding, ambitious tale with language that dazzles, captures the spirit of our times and offers an unsettling glimpse of the future.

The Event of Postcolonial Shame Timothy Bewes, 2010-11-22 In a postcolonial world, where structures of power, hierarchy, and domination operate on a global scale, writers face an ethical and aesthetic dilemma: How to write without contributing to the inscription of inequality? How to process the colonial past without reverting to a pathology of self-disgust? Can literature ever be free of the shame of the postcolonial epoch—ever be truly postcolonial? As disparities of power seem only to be increasing, such questions are more urgent than ever. In this book, Timothy Bewes argues that shame is a dominant temperament in twentieth-century literature, and the key to understanding the ethics and aesthetics of the contemporary world. Drawing on thinkers such as Jean-Paul Sartre, Frantz Fanon, Theodor Adorno, and Gilles Deleuze,

Bewes argues that in literature there is an event of shame that brings together these ethical and aesthetic tensions. Reading works by J. M. Coetzee, Joseph Conrad, Nadine Gordimer, V. S. Naipaul, Caryl Phillips, Ngugi wa Thiong'o, and Zoë Wicomb, Bewes presents a startling theory: the practices of postcolonial literature depend upon and repeat the same structures of thought and perception that made colonialism possible in the first place. As long as those structures remain in place, literature and critical thinking will remain steeped in shame. Offering a new mode of postcolonial reading, *The Event of Postcolonial Shame* demands a literature and a criticism that acknowledge their own ethical deficiency without seeking absolution from it.

Poetry and Work Jo Lindsay Walton, Ed Luker, 2019-11-16 *Poetry and Work* offers a timely and much-needed re-examination of the relationship between work and poetry. The volume questions how lines are drawn between work and non-work, how social, political, and technological upheavals transform the nature of work, how work appears or hides within poetry, and asks if poetry is work, or play, or something else completely. The book interrogates whether poetry and avant-garde and experimental writing can provide models for work that is less alienated and more free. In this major new collection, sixteen scholars and poets draw on a lively array of theory and philosophy, archival research, fresh readings, and personal reflection in order to consider work and poetry: the work in poetry and the work of poetry. Individual chapters address issues such as the many professions, occupations, and tasks of poets beyond and around writing; poetry's special relationship with 'craft'; work's relationship with gender, class, race, disability, and sexuality; how work gets recognised or rendered invisible in aesthetic production and beyond; the work of poetry and the work of political activism and organising; and the notion of poetry itself as a space where work and play can blur, and where postwork imaginaries can be nurtured and explored.

Cultural Politics of Emotion Sara Ahmed, 2014-06-11 Emotions work to define who we are as well as shape what we do and this is no more powerfully at play than in the world of politics. Ahmed considers how emotions keep us invested in relationships of power, and also shows how this use of emotion could be crucial to areas such as feminist and queer politics. Debates on international terrorism, asylum and migration, as well as reconciliation and reparation, are explored through topical case studies. In this book the difficult issues are confronted head on. *The Cultural Politics of Emotion* is in dialogue with recent literature on emotions within gender studies, cultural studies, sociology, psychology and philosophy. Throughout the book, Ahmed develops a theory of how emotions work, and the effects they have on our day-to-day lives. New for this edition A substantial 15,000-word Afterword on 'Emotions and Their Objects' which provides an original contribution to the burgeoning field of affect studies A revised Bibliography Updated throughout.

Ugly Feelings Sianne Ngai, 2009-07-01 Envy, irritation, paranoia—in contrast to powerful and dynamic negative emotions like anger, these non-cathartic states of feeling are associated with situations in which action is blocked or

suspended. In her examination of the cultural forms to which these affects give rise, Sianne Ngai suggests that these minor and more politically ambiguous feelings become all the more suited for diagnosing the character of late modernity. Along with her inquiry into the aesthetics of unprestigious negative affects such as irritation, envy, and disgust, Ngai examines a racialized affect called “animatedness,” and a paradoxical synthesis of shock and boredom called “stuplimity.” She explores the politically equivocal work of these affective concepts in the cultural contexts where they seem most at stake, from academic feminist debates to the Harlem Renaissance, from late-twentieth-century American poetry to Hollywood film and network television. Through readings of Herman Melville, Nella Larsen, Sigmund Freud, Alfred Hitchcock, Gertrude Stein, Ralph Ellison, John Yau, and Bruce Andrews, among others, Ngai shows how art turns to ugly feelings as a site for interrogating its own suspended agency in the affirmative culture of a market society, where art is tolerated as essentially unthreatening. Ngai mobilizes the aesthetics of ugly feelings 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.

Feeling Backward Heather Love, 2009-03-31 'Feeling Backward' weighs the cost of the contemporary move to the mainstream in lesbian and gay culture. It makes an effort to value aspects of historical gay experience that now threaten to disappear, branded as embarrassing evidence of the bad old days before Stonewall. Love argues that instead of moving on, we need to look backward.

Affect Theory, Shame, and Christian Formation Stephanie N. Arel, 2016-11-08 This book addresses the eclipse of shame in Christian theology by showing how shame emerges in Christian texts and practice in ways that can be neither assimilated into a discourses of guilt nor dissociated from embodiment. Stephanie N. Arel argues that the traditional focus on guilt obscures shame by perpetuating the image of the lonely sinner in guilt. Drawing on recent studies in affect and attachment theories to frame the theological analysis, the text examines the theological anthropological writings of Augustine and Reinhold Niebuhr, the interpretation of empathy by Edith Stein, and moments of touch in Christian praxis. Bringing the affective dynamics of shame to the forefront enables theologians and religious leaders to identify where shame emerges in language and human behavior. The text expands work in trauma theory, providing a multi-layered theological lens for engaging shame and accompanying suffering.

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

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