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Silvan Tomkins (1911-1991) was one of the most radical and imaginative psychologists of the twentieth century. The implications of his conceptually daring and phenomenologically suggestive theory are only now -- in the context of postmodernism -- beginning to be understood. The Routledge Queer Studies Reader provides a comprehensive resource for students and scholars working in this vibrant and interdisciplinary field. The book traces the emergence and development of Queer Studies as a field of scholarship, presenting key critical essays alongside more recent criticism that explores new directions. The collection is edited by two of the leading scholars in the field and presents: individual introductory notes that situate each work within its historical, disciplinary and theoretical contexts essays grouped by key subject areas including Genealogies, Sex, Temporalities, Kinship, Affect, Bodies, and Borders writings by major figures including Eve Kosofsky Sedgwick, Judith Butler, David M. Halperin, José Esteban Muñoz, Elizabeth Grosz, David Eng, Judith Halberstam and Sara Ahmed. The Routledge Queer Studies Reader is a field-defining volume and presents an illuminating guide for established scholars and also those new to Queer Studies. *Affect Theory and Literary Critical Practice* develops new approaches to reading literature that are informed by the insights of scholars working in affect studies across many disciplines, with essays that consider works of fiction, drama, poetry and memoir ranging from the medieval to the postmodern. While building readings of representative texts, contributors reflect on the value of affect theory to literary critical practice, asking: what explanatory power is affect theory affording me here as a critic? what can the insights of the theory help me do with a text? Contributors work to incorporate lines of theory not always read together, accounting for the affective intensities that circulate through texts and readers and tracing the operations of affectively charged social scripts. Drawing variously on queer, feminist and critical race theory and informed by ecocritical and new materialist sensibilities, essays in the volume share a critical practice founded in an ethics of relation and contribute to an emerging postcritical moment. Since the mid-1990s, affect has become central to the social sciences and humanities. Debates abound over how to conceptualise affect, and how to understand the interrelationships between affective life and a range of contemporary political transformations. In *Encountering Affect*, Ben Anderson explores why understanding affect matters and offers one account of affective life that hones in on the different ways in which affects are ordered. Intervening in debates around non-representational theories, he argues that affective life is always-already 'mediated' - the never finished product of apparatuses, encounters and conditions. Through a wide range of examples including dread-debility-dependency in torture, ordinary hopes, and precariousness, Anderson shows the significance of affect for understanding life today. Investigations of affective experiences that emerge in online settings that range from Facebook discussion forums to "smart" classrooms. Our encounters with websites, avatars, videos, mobile apps, discussion forums, GIFs, and nonhuman intelligent agents allow us to experience sensations of connectivity, interest, desire, and attachment—as well as detachment, boredom, fear, and shame. Some affective online encounters may arouse complex, contradictory feelings that resist dualistic distinctions. In this book, leading scholars examine the fluctuating and altering dynamics of affect that give shape to online connections and disconnections. Doing so, they tie issues of circulation and connectivity to theorizations of networked affect. Their diverse investigations—considering subjects that range from online sexual dynamics to the liveliness of computer code—demonstrate the value of affect theories for Internet studies. The contributors investigate networked affect in terms of intensity, sensation, and value. They explore online intensities that range from Tumblr practices in LGBTQ communities to visceral reactions to animated avatars; examine the affective materiality of software in such platforms as steampunk culture and nonprofit altporn; and analyze the ascription of value to online activities including the GTD ("getting things done") movement and the accumulation of personal digital materials. Contributors James Ash, Alex Cho, Jodi Dean, Melissa Gregg, Ken Hillis, Kylie Jarrett, Tero Karppi, Stephen Maddison, Susanna Paasonen, Jussi Parikka, Michael Petit, Jennifer Pybus, Jenny Sundén, Veronika Tzankova 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. Chief Executive Officers (CEOs) have become the cultural icons of the 21st century. Figures like Steve Jobs and Mark Zuckerberg are held up as role models who epitomise the modern pursuit of innovation, wealth and success. We now live, Bloom and Rhodes argue, in a 'CEO society' – a society where corporate leadership has become the model for transforming not just business, but all spheres of life, where everyone from politicians to jobseekers to even those seeking love are expected to imitate the qualities of the lionized corporate executive. But why, in the wake of the failings exposed by the 2008 financial crisis, does the corporate ideal continue to exert such a grip on popular attitudes? In this insightful new book, Bloom and Rhodes examine the rise of the CEO society, and how it has started to transform governments, culture and the economy. This influence, they argue, holds troubling implications for the future of democracy - as evidenced by the disturbing political rise of Donald Trump in the US - and for our society as a whole. Despite feminism's uneven movements, it has been predominantly understood through metaphors of generations or waves. *Feminism's Queer Temporalities* builds on critiques of the limitations of this linear model to explore alternative ways of imagining feminism's timing. It finds in feminism's literary and cultural archive narratives of temporality that might now be diagnosed as queer, where queer designates modes of being historical that exceed the linear and the generational. Few theorists have looked to popular feminist figures, literature, and culture to theorize feminism's timing. Through methodologically creative readings, McBean explores non-generational, anti-linear, and asynchronous time in the figure of Antigone, Marge Piercy's *Woman on the Edge of Time*, the film *Ladies and Gentlemen: The Fabulous Stains*, Valerie Solanas and *SCUM Manifesto*, and Alison Bechdel's *Fun Home*. The first to substantially bring together the ways in which time has come to matter in both feminist and queer disciplines, this book will appeal to students and scholars of feminist, queer and gender studies, cultural studies and literary studies. Examining the relationship between emotional intensity and difficulty in works of avant-garde art, Jennifer Doyle seeks to develop a critical language for understanding affectively charged contemporary art. *Museum Object Lessons for the Digital Age* explores the nature of digital objects in museums, asking us to question our assumptions about the material, social and political foundations of digital practices. Through four wide-ranging chapters, each focused on a single object – a box, pen, effigy and cloak – this short, accessible book explores the legacies of earlier museum practices of collection, older forms of media (from dioramas to photography), and theories of how knowledge is produced in museums on a wide range of digital projects. Swooping from Ethnographic to Decorative Arts Collections, from the Google Art Project to bespoke digital experiments, Haidy Geismar explores the object lessons contained in digital form and asks what they can tell us about both the past and the future. Drawing on the author's extensive experience working with collections across the world, Geismar argues for an understanding of digital media as material, rather than immaterial, and advocates for a more nuanced, ethnographic and historicised view of museum digitisation projects than those usually adopted in the celebratory accounts of new media in museums. By locating the digital as part of a longer history of material engagements, transformations and processes of translation, this book broadens our understanding of the reality effects that digital technologies create, and of how digital media can be mobilised in different parts of the world to very different effects. *The Essential vocabulary of Media Studies* *Keywords for Media Studies* introduces and aims to advance the field of critical media studies by tracing, defining, and problematizing its established and emergent terminology. The book historicizes thinking about media and society, whether that means noting a long history

of "new media," or tracing how understandings of media "power" vary across time periods and knowledge formations. Bringing together an impressive group of established scholars from television studies, film studies, sound studies, games studies, and more, each of the 65 essays in the volume focuses on a critical concept, from "fan" to "industry," and "celebrity" to "surveillance." Keywords for Media Studies is an essential tool that introduces key terms, research traditions, debates, and their histories, and offers a sense of the new frontiers and questions emerging in the field of media studies. Is anthropomorphism a scientific sin? Scientists and animal researchers routinely warn against "animal stories," and contrast rigorous explanations and observation to facile and even fanciful projections about animals. Yet many of us, scientists and researchers included, continue to see animals as humans and humans as animals. As this innovative new collection demonstrates, humans use animals to transcend the confines of self and species; they also enlist them to symbolize, dramatize, and illuminate aspects of humans' experience and fantasy. Humans merge with animals in stories, films, philosophical speculations, and scientific treatises. In their performance with humans on many stages and in different ways, animals move us to think. From Victorian vivisectionists to elephant conservation, from ancient Indian mythology to pet ownership in the contemporary United States, our understanding of both animals and what it means to be human has been shaped by anthropomorphic thinking. The contributors to *Thinking with Animals* explore the how and why of anthropomorphism, drawing attention to its rich and varied uses. Prominent scholars in the fields of anthropology, ethology, history, and philosophy, as well as filmmakers and photographers, take a closer look at how deeply and broadly ways of imagining animals have transformed humans and animals alike. Essays in the book investigate the changing patterns of anthropomorphism across different time periods and settings, as well as their transformative effects, both figuratively and literally, upon animals, humans, and their interactions. Examining how anthropomorphic thinking "works" in a range of different contexts, contributors reveal the ways in which anthropomorphism turns out to be remarkably useful: it can promote good health and spirits, enlist support in political causes, sell products across boundaries of culture and nationality, crystallize and strengthen social values, and hold up a philosophical mirror to the human predicament. Regarded as one of the most important sociological and business commentaries of modern times, *The Organization Man* developed the first thorough description of the impact of mass organization on American society. During the height of the Eisenhower administration, corporations appeared to provide a blissful answer to postwar life with the marketing of new technologies—television, affordable cars, space travel, fast food—and lifestyles, such as carefully planned suburban communities centered around the nuclear family. William H. Whyte found this phenomenon alarming. As an editor for *Fortune* magazine, Whyte was well placed to observe corporate America; it became clear to him that the American belief in the perfectibility of society was shifting from one of individual initiative to one that could be achieved at the expense of the individual. With its clear analysis of contemporary working and living arrangements, *The Organization Man* rapidly achieved bestseller status. Since the time of the book's original publication, the American workplace has undergone massive changes. In the 1990s, the rule of large corporations seemed less relevant as small entrepreneurs made fortunes from new technologies, in the process bucking old corporate trends. In fact this "new economy" appeared to have doomed Whyte's original analysis as an artifact from a bygone day. But the recent collapse of so many startup businesses, gigantic mergers of international conglomerates, and the reality of economic globalization make *The Organization Man* all the more essential as background for understanding today's global market. This edition contains a new foreword by noted journalist and author Joseph Nocera. In an afterword Jenny Bell Whyte describes how *The Organization Man* was written. The position and role of the business school and its educational programmes have become increasingly prominent, yet also questioned and contested. What management education entails, and how it is enacted, has become a matter of profound concern in the field of higher education and, more generally, for the development of the organized world. Drawing upon the humanities and social sciences, *The Routledge Companion to Reinventing Management Education* imagines a different and better education offered to students of management, entrepreneurship and organization studies. It is an intervention into the debates on what is taught and how learning takes place, demonstrating both the potential and the limits of what the humanities and social sciences can do for management education. Divided into six sections, the book traces the history and theory of management education, reimagining central educational principles and outlining an emerging practice-based approach. With an international cast of authors, *The Routledge Companion to Reinventing Management Education* has been written for contemporary and future educators and for students and scholars who seek to make a difference through their practice. Critique after modern monetary theory -- Transcending the aesthetic -- Declarations of dependence -- Medium congruentissimum -- Allegories of the aesthetic -- Becoming second nature Passions are high in education, and this edited volume offers bold new ways to conceive of the affective intensities shaping our present historical moment. Concerns over school practices deemed "ineffective," "disruptive," "irrational," or even "promising" are matters modulated by and through feelings, such as, optimism, shame, enhanced concentration, or empathy. The recent turn to affect offers vibrant methodological and theoretical material for an educational present marked by high stakes rhetoric, heated debate, teacher and student vulnerabilities, and extreme educational measures. Affect studies are a part of new materialist and post-humanist turns, and this volume connects these new theoretical directions within education. This comprehensive volume on affect crosses educational subfields and responds to the transdisciplinary interest in thinking through pedagogy, education, and feeling. This comprehensive reader addresses affect in education from a wide range of styles, topics, and perspectives. This collection offers an introduction to theory, empirical research studies, interviews with affect studies scholars, and an assessment of the current and future significance of affect studies in education. Contributors utilize a range of theoretical and interpretive approaches to thinking with and through schooling phenomena. Interviews with affect scholars in the humanities and social sciences address affective dimensions of teaching. The editors' introduction, different foci, and interdisciplinary genres of writing help readers feel their ways into what affect studies in education does and might do. This field-defining collection will be of interest to a range of readers—from graduate students to established scholars—with varying levels of expertise and familiarity putting affect theories to work in education. All the contributions are accessible to those new to the theory, methods, and debates in this vibrant area of educational studies. "Violent Geographies is essential to understanding how the politics of fear, terror, and violence in being largely hidden geographically can only be exposed in like manner. The 'War on Terror' finally receives the coolly critical analysis its ritual invocation has long required." —John Agnew, Professor of Geography, UCLA "Urgent, passionate and deeply humane, *Violent Geographies* is uncomfortable but utterly compelling reading. An essential guide to a world splintered and wounded by fear and aggression—this is geography at its most politically engaged, historically sensitive, and intellectually brave." —Ben Highmore, University of Sussex "This is what a 'public geography' should be all about: acute analysis of momentous issues of our time in an accessible language. Gregory and Pred have assembled a peerless group of critical geographers whose essays alter conventional understandings of terror, violence, and fear. No mere gazetteer, *Violent Geographies* shows how place, space and landscape are central components of the real and imagined practices that constitute organised violence past and present. If you thought terror, violence, and fear were the professional preserve of security analysts and foreign affairs experts this book will force you to think again." —Noel Castree, School of Environment and Development, Manchester University "A studied, passionate and moving examination of the way in which the violent logics of the 'War on Terror' have so quickly shuttered and reorganized the spaces of this planet on its different scales. From the book emerges a critical new cartography that clearly charts an archipelago of a large multiplicity of 'wild' and 'tamed' places as well as 'black holes' within and between which we all struggle to live." —Eyal Weizman, Director, Goldsmiths College Centre for Research Architecture Have you ever found yourself struggling with information overload? Have you ever felt both overworked and underutilised? Do you ever feel busy but not productive? If you answered yes to any of these, the way out is to become an Essentialist. In *Essentialism*, Greg McKeown, CEO of a Leadership and Strategy agency in Silicon Valley who has run courses at Apple, Google and Facebook, shows you how to achieve what he calls the disciplined pursuit of less. Being an Essentialist is about a disciplined way of thinking. It means challenging the core assumption of 'We can have it all' and 'I have to do everything' and replacing it with the pursuit of 'the right thing, in the right way, at the right time'. By applying a more selective criteria for what is essential, the pursuit of less allows us to regain control of our own choices so we can channel our time, energy and effort into making the highest possible contribution toward the goals and activities that matter. Using the experience and insight of working with the leaders of the most innovative companies and organisations in the world, McKeown shows you how to put Essentialism into practice in your own life, so you too can achieve something great. Affect has become something of a buzzword in cultural and feminist theory during the past decade. References to affect, emotions and intensities abound, their implications in terms of research practices have often remained less manifest. *Working with Affect in Feminist Readings: Disturbing Differences* explores the place and function of affect in feminist knowledge production in general and in textual methodology in particular. With an international group of contributors from studies of history, media, philosophy, culture, ethnology, art, literature and religion, the volume investigates affect as the dynamics of reading, as carnal encounters and as possibilities for the production of knowledge. *Working with Affect in Feminist Readings* asks what exactly are we doing when working with affect, and what kinds of ethical, epistemological and ontological issues this involves. Not limiting itself to descriptive accounts, the volume takes part in establishing new ways of understanding feminist methodology. 'The capacity to affect and to be affected'. This simple definition opens a world of questions - by indicating an openness to the world. To affect and to be affected is to be in encounter, and to be in encounter is to have already ventured forth. Adventure: far from being enclosed in the interiority of a subject, affect concerns an immediate

participation in the events of the world. It is about intensities of experience. What is politics made of, if not adventures of encounter? What are encounters, if not adventures of relation? The moment we begin to speak of affect, we are already venturing into the political dimension of relational encounter. This is the dimension of experience in-the-making. This is the level at which politics is emergent. In these wide-ranging interviews, Brian Massumi explores this emergent politics of affect, weaving between philosophy, political theory and everyday life. The discussions wend their way 'transversally': passing between the tired oppositions which too often encumber thought, such as subject/object, body/mind and nature/culture. New concepts are gradually introduced to remap the complexity of relation and encounter for a politics of emergence: 'differential affective attunement', 'collective individuation', 'micropolitics', 'thinking-feeling', 'ontopower', 'immanent critique'. These concepts are not offered as definitive solutions. Rather, they are designed to move the inquiry still further, for an ongoing exploration of the political problems posed by affect. Politics of Affect offers an accessible entry-point into the work of one of the defining figures of the last quarter century, as well as opening up new avenues for philosophical reflection and political engagement. This is a state-of-the-art survey of an emerging area of study in media, communication and cultural studies, mobility studies and mobile communications. 'Mobile socialities' demarcates a new area of research that captures people's various and contrary experiences of media in relation to their mobilities and socialities. The chapters in this volume are written by a range of international scholars offering a comprehensive overview and source of inspiration for a diverse range of topics on the contingent practices and finite resources of people and media on the move. The book demonstrates through empirical and theoretical research how mobile socialities is a generative concept for thinking through power, identity and the contexts of media in public and mediated spaces, work and everyday life, addressing a spectrum of mobile socialities and lived politics. The research and various cases make visible previously hidden, or obscured, social practices and allow us to rethink the meanings of mobility, digital media or the home in these examples of people living within the centre and peripheries of society. The Handbook establishes mobile socialities as a new area of academic enquiry, ideal for advanced undergraduate students and scholars across the disciplines of media, communication and cultural studies, anthropology, cultural geography and sociology. An accessible guide to the work of American psychologist and affect theorist Silvan Tomkins The brilliant and complex theories of psychologist Silvan Tomkins (1911–1991) have inspired the turn to affect in the humanities, social sciences, and elsewhere. Nevertheless, these theories are not well understood. A Silvan Tomkins Handbook makes his theories portable across a range of interdisciplinary contexts and accessible to a wide variety of contemporary scholars and students of affect. A Silvan Tomkins Handbook provides readers with a clear outline of Tomkins's affect theory as he developed it in his four-volume masterwork *Affect Imagery Consciousness*. It shows how his key terms and conceptual innovations can be used to build robust frameworks for theorizing affect and emotion. In addition to clarifying his affect theory, the Handbook emphasizes Tomkins's other significant contributions, from his broad theories of imagery and consciousness to more focused concepts of scenes and scripts. With their extensive experience engaging and teaching Tomkins's work, Adam J. Frank and Elizabeth A. Wilson provide a user-friendly guide for readers who want to know more about the foundations of affect studies. Twelve-year-old cousins Addie and Tanner spend an adventure-filled summer at Gram and Great-Uncle Henry's cottage on the banks of Florida's alligator-infested Oonawassee River. A collection of essays on affect theory, by groundbreaking scholars in the field. *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. What does it mean to be an academic today? What kinds of experiences do students have, and how are they affected by what they learn? Why do so many students and their teachers feel like frauds? Can we learn to teach and research in ways that foster hope and deflate pretension? *Academic Life and Labour in the New University: Hope and Other Choices* addresses these big questions, discussing the challenges of teaching and researching in the contemporary university, the purpose of research and its fundamental value, and the role of the academy against the background of major changes to nature of the university itself. Drawing on a range of international media sources, political discourse and many years' professional experience, this volume explores approaches to teaching and research, with special emphasis on the importance of collegiality, intellectual honesty and courage. With attention to the intersection of large-scale institutional changes and intellectual shifts such as the rise of transdisciplinarity and the development of a pluralist curriculum, this book proposes the pursuit of more ethical, compassionate and critical forms of teaching and research. As such, it will be of interest not only to scholars of cultural studies and education, but to all those who care about the fate of the university as an institution, including young scholars seeking to join the academy. In a series of encounters with key figures in the field of cultural studies, this book draws together interest in affect theory and contemporary politics to describe the mobilising effects of individual scholarly voices in cultural studies' history, emphasising the ongoing importance of engaged, public intellectualism throughout. *DIVA* collection of essays examining theories of affect and how they relate to issues of performance and performativity./div This book provides a long-overdue account of online technology and its impact on the work and lifestyles of professional employees. It moves between the offices and homes of workers in the new "knowledge" economy to provide intimate insight into the personal, family, and wider social tensions emerging in today's rapidly changing work environment. Drawing on her extensive research, Gregg shows that new media technologies encourage and exacerbate an older tendency among salaried professionals to put work at the heart of daily concerns, often at the expense of other sources of intimacy and fulfillment. New media technologies from mobile phones to laptops and tablet computers, have been marketed as devices that give us the freedom to work where we want, when we want, but little attention has been paid to the consequences of this shift, which has seen work move out of the office and into cafés, trains, living rooms, dining rooms, and bedrooms. This professional "presence bleed" leads to work concerns impinging on the personal lives of employees in new and unforeseen ways. This groundbreaking book explores how aspiring and established professionals each try to cope with the unprecedented intimacy of technologically-mediated work, and how its seductions seem poised to triumph over the few remaining relationships that may stand in its way. 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. Explores a wide range of affects, affect theory, and literature to consolidate a fresh understanding of literary affect. Stories engage our emotions. We've known this at least since the days of Plato and Aristotle. What this book helps us to understand now is how our own emotions fundamentally organize and orient stories. In light of recent cognitive research and wide reading in different narrative traditions, Patrick Colm Hogan argues that the structure of stories is a systematic product of human emotion systems. Examining the ways in which incidents, events, episodes, plots, and genres are a function of emotional processes, he demonstrates that emotion systems are absolutely crucial for understanding stories. Hogan also makes a case for the potentially integral role that stories play in the development of our emotional lives. He provides an in-depth account of the function of emotion within story?in widespread genres with romantic, heroic, and sacrificial structures, and more limited genres treating parent/child separation, sexual pursuit, criminality, and revenge?as these appear in a variety of cross-cultural traditions. In the course of the book Hogan develops interpretations of works ranging from Tolstoy's *Anna Karenina* to African oral epics, from Sanskrit comedy to Shakespearean tragedy. Integrating the latest research in affective science with narratology, this book provides a powerful explanatory account of narrative organization. The first anthropological book in a generation to reconsider the nature of emotion, a cultural preoccupation of our age. 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. In recent years, cultural work has engaged the interest of scholars from a broad range of social science and humanities disciplines. The debate in this ‘turn to cultural work’ has largely been based around evaluating its advantages and disadvantages: its freedoms and its constraints, its informal but precarious nature, the inequalities within its global workforce, and the blurring of work–life boundaries leading to ‘self-exploitation’. While academic critics have persuasively challenged more optimistic accounts of ‘converged’ worlds of creative production, the critical debate on cultural work has itself leaned heavily towards suggesting a profoundly new confluence of forces and effects. *Theorizing Cultural Work* instead views cultural work through a specifically historicized and temporal lens, to ask: what novelty can we actually attach to current conditions, and precisely what relation does cultural work have to social precedent? The contributors to this volume also explore current transformations and future(s) of work within the cultural and creative industries as they move into an uncertain future. This book challenges more affirmative and proselytising industry and academic perspectives, and the pervasive cult of novelty that surrounds them, to locate cultural work as an historically and geographically situated process. It will be of interest to students and scholars of sociology, cultural studies, human geography, urban studies and industrial relations, as well as management and business studies, cultural and economic policy and development, government and planning. *DivLinking* cultural studies and sociology, this collection explores the role of affect in the theorization of the social. As online distractions increasingly colonize our time, why has productivity become such a vital demonstration of personal and professional competence? When corporate profits are soaring but worker salaries remain stagnant, how does technology exacerbate the demand for ever greater productivity? In *Counterproductive* Melissa Gregg explores how productivity emerged as a way of thinking about job performance at the turn of the last century and why it remains prominent in the different work worlds of today. Examining historical and archival material alongside popular self-help genres—from housekeeping manuals to bootstrapping business gurus, and the growing interest in productivity and mindfulness software—Gregg shows how a focus on productivity isolates workers from one another and erases their collective efforts to define work limits. Questioning our faith in productivity as the ultimate measure of success, Gregg’s novel analysis conveys the futility, pointlessness, and danger of seeking time management as a salve for the always-on workplace. Although the body has been the focus of much contemporary cultural theory, the models that are typically applied neglect the most salient characteristics of embodied existence—movement, affect, 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. 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.

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