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Nota di contenuto	Frontmatter -- Contents -- Foreword -- Introduction: Affective Worldmaking: Narrative Counterpublics of Gender and Sexuality -- Selected Poems -- Senses of Affective Worldmaking -- Affective Assemblages: Queer Worldmaking as Critically Reparative Reading -- What World is Made?: Gender and Affect in Three Life Moments -- Why Our Knees Kiss -- Affective Worldmaking in Times of Crisis: An Interview -- Affective Be/Longing: Redefining Public Spheres -- Textual Encounters of Hope and Be/Longing: Science Fiction and Trans Worldmaking -- Labor of Love and Other Stories: Post-Yugoslav Feminist Narratives and Artbased Practices -- Damir Arsenijevi in Conversation with Šejla Šehabovi -- "We need to imagine a new kind of woman": Narrating Identity in Postwar Women's Magazines in Japan, 1945-1955 -- Notes on the Family Separation Narrative in American Literature: Uncle Tom's Cabin, Incidents in the Life of a Slave Girl, and Lost Children Archive -- Counternarratives and Community Building -- Recognizing Better Selves: A Reparative Reading of Contemporary Bosnian-Herzegovinian Queer Literature -- Where are the Lesbian Rom-Coms? Building Reparative Narratives Through Fan Creativity -- Shaping Gender and Kinship Relationships in Recent Croatian Satirical Fiction -- Quick Media Feminisms and the Affective Worldmaking of Hashtag Activism -- Mediated Narratives as Companions -- "Plan B" -- Gender, Affect, and Politics: A Three-Part Radio Series -- Contributors

Sommario/riassunto

What makes up a public, what governs dominant discourses, and in which ways can counterpublics can be created through narrative? This edited collection brings together essays on affect and narrative theory with a focus on the topics of gender and sexuality. It explores the power of narrative in literature, film, art, performance, and mass media, the construction of subjectivities of gender and sexuality, and the role of affect in times of crisis. By combining theoretical, literary, and analytical texts, the contributors offer methodological impulses and reflect on the possibilities and limitations of affect theory in cultural studies.
