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Performing Emotions: Historical and Anthropological Sites of Affect



Towards a New Epistemology: The "Affective Turn"

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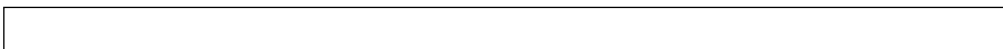
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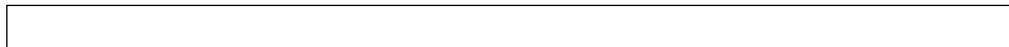
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 G:LBfG:EBKFÂ=>JBN>KÂBLKÂHfO>JÂ?JfFÂ<>JL:BGÂž=>>HÂ
 EfN>Â:G=ÂLA>Â>LAfKÂf?ÂK:<JB?B<> Â:J>Â<>GLJ:EEQÂfH>
 :ÂKQKL>FÂf?ÂDBGKABH Â-A>ÂKQKL>FÂf?ÂKM<AÂFfJHAfEf

-A>Â<fFHE>PÂJ>E:LBfGKABHÂ;>LO>>GÂABKLfJQÂ:G=ÂF>F
:KÂ,fFBGB<DÂ%: :HJ:Â:J@M>K Âž Â Â ÂHfK>KÂIM>KLBFgK
KLBEÊÂ:EBN>ÂfJÂBGN>KLÂ"-GÂO-BLÊBGF@ÂOËGÂÂGÂÂÂNKIEM>
ABKLfJQÂL>KLKÂF>FfJQ ÂOABE>ÂF>FfJQÂBKÂBFHfJL:GL
:G=ÂLA>ÂBFHfJL:G<>Âf?ÂLJ:MF:LB<Â>ÂN>BGLKÂBjGÂLQ:FA>
J>?>JJBG@ÂLfÂ MK<AOBLRÂ:KÂ:GÂ>N>GLÂLA:LÂJ>LMJGK
LJ:GKFBKKBfGÂfJfÂLÂLÂÂÂKJLKH><LBN>Âf?ÂABKLfJBf@J
H:KL Â#mJGÂ+rK>G ÂBGÂABKÂ:JLB<E> Â<fg<>HLM:EBK>
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HfBGLKÂfMLÂLA:LÂ<fGKLJMBG@ÂABKLfJQÂ:KÂ<f@GBLB
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:>BG@ÂHJf<=>MJ>KÂf?ÂF>FfJQÂ:G=Â<fFFBLL>=ÂLfÂBLK

* OUFSTFDUJPOT PG UIF EJTDVSTJWF BOE UIF QTZ
JO TPDJBM BOE IJTUPSJDBM QSPDFTTFT PG TVCK

,BG<>ÂLA>Â K ÂKf<B:EÂ:GLAJfHfEf@QÂA:KÂHE:<=>Â:Â
>FfLBfGKÂBGÂ=B??>J>GLÂKfLB>K Â!fO>N>J ÂMGLBE
f?Â>FfLBfGKÂ:G=Â=fÂGfLÂ>??BGLEQÂL:D>ÂBGLfÂ:<
;:EEQÂJ>HJ>K>GL>=Â:G=ÂGfG <fGK<BfMKÂ>FfLBfGK Â-A
?B@MJ:LBfGÂf?Â=BK<MJKBN>ÂJ>G=BLBfGÂBKÂ<A:J:<L>J
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;>LO>>GÂ;f=QÂ:G=ÂFBG= ÂOAB<AÂOfJDKÂLfÂf;K<MJ>ÂL

EJ>:=QÂBGÂLA>Â>:JEQÂ K ÂLA>Â J>G<AÂ:GLAJfHfEf@
BG@ÂOfJDÂfGÂOBL<A<J: ?LÂBGÂ, >A>:GÂHf@BÂf@ÂDA>XÂLW:
GfLÂN>J::EE Qfjts Hnrlk&Gt>=Ât ju xbt vpsbwfmmfe jp ifs uifbufs xL
tuvez Dg bggfdu t pDu sfqsftfpufe qvu jp rvftujDp tDnf Dg uif nfuiDeDmDhjdbm
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fuipDhsbqifs bpe ifs/ijt jpufsmDdvuDst. Bt Gbwsfu Tbbeb qDjput Dvu, jp uif dDpufyu
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GfG N>J;:EEQ Â!fO>N>J ÂLA>ÂKLM=QÂf?ÂLABKÂ>FfLB :E
IMBJ>KÂH:JLB<BH:LBfGÂJ:LA>JÂLA:GÂLA>Â>LAGf@J:H, & J;
HfKBLBNBKLÂ:G=Âf;C><LBNBKLÂMG=>JHBGGBG@KÂf?Â>J

-A>ÂOfJDÂf?Â :NJ>L ,::=:ÂA:KÂ;>>GÂBG?EM>GLB:EÂfÂ>L
OAB<AÂH:QKÂKH><B:EÂ:LL>GLBfGÂLfÂGfG N>J;:EEQÂ:JLB
<>HLBfGK Â-A>K>Â:GLAJfHfEf@B<:EÂKLM=B>KÂ>P:FBG>ÂE
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J>:=BG@ÂOBLL@>GKL>BG;KÂLA>fJQÂf?ÂE:G@M:@>Â/>>G:
OBLL@>GKL>BGB:GÂLA>F>Âf?ÂE:G@M:@>Â:KÂ>PH>JB>G<>Â
HE>KÂf?ÂHMGGBG@ ÂfJÂf?Â:Â?>>EÂ?fJÂKH>EEBG@ Â"?ÂC
LBG<LÂ?JfFÂfGEQÂMKBG@ÂLA>F ÂLA>GÂAfoÂ<fME=ÂQfM
;QÂLA>ÂOfJ=KÂfG>ÂKH>:DKÂfJÂA>:JKÂfJÂK>>KÂJ:LA>JÂLA

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LMJ:EÂABKLfJQ Â"GÂA>JÂKLM=QÂf?ÂEfN>ÂE>LL>JK ÂKA>Â
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;>LO>>GÂ<fJJ>KHfG=BG@ÂEfN>JK Â-A>J>?fJ> ÂO>Â<fME=
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sémiotique/σημειωτικό . Lsjtufwb bpbmztft uijt lipe Dg mbphvbhf uibu fyjtut qsjDs uD
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>G<fMGL>JÂOAB<AÂ:KHBj>KÂLfÂBF:@BG>Â:G=ÂHJfNB=>
LA>ÂHKQ<AB<Â:G=ÂLA>ÂHKQ<ABÂ:ÂBGÂL>JfKÂf?ÂLA>ÂKf

+><>GLÂLA>fJ>LB<:EÂ:LL>GLBfGÂLfÂ@MBELÂ:G=ÂKA:F>Â
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:KÂLA>Â=fFBG:GLÂK>GLBF>GLÂf?ÂKMJNBNfJKÂ:G=ÂA>>E
fJÂFfJ>ÂLA:GÂ ÂQ>:JK Â@MBELÂ:G=ÂKA:F>ÂA:N>ÂHE:G
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+MLAÂ%>QKÂ<fFH:J>KÂLA>ÂHJ:<LB<>KÂf?ÂLfJLMJ>Â:G=Â
:G=ÂLafK>Â:LÂ ;MÂ AJ:B;Â:G=Â:<DGfOE>=@>KÂLA>ÂKAB?
f?ÂLfJLMJ>Â;:KÂ=ÂAGÂK;Â>?E><LKÂLA>ÂKAB?LÂLfO:J=
O:KÂ=>KB@G>=ÂLfÂHM;EB<EQÂAMFBEB:L>Â:G=ÂKA:F>ÂLA
FfJ>Â@>G>J:EÂLA>fJ>LB<:EÂLMJGÂ?JfFÂ@MBELÂLfÂKA:F

%>QKjÂ;ffDÂLJ:<>KÂLA>Â<fGG><LBfGKÂLA:LÂEBGDÂLf@
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<:L>@fJQÂLA:GÂ@MBEL Â%>QKÂ:J@M>KÂLA:LÂLA>ÂJ><>
LfÂ:GÂ:@> fE=Â=BKHML>ÂBGÂLJ:MF:ÂLA>fJQÂKBG<>ÂL
,A:F> Â%>QKÂ:J@M>K ÂBKÂJ>E:L>=ÂLfÂLA>Â:GLB FBF>LB
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FBF>KBK ÂBGNfENBG@ÂMG<fGK<BfMKÂB=>GLB?B<:LBfG
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J><f@GBK>ÂLA>Â:<LBN> ÂH>J?fF:LBN>Â=BF>GKBfGKÂf?
B=>GLBLQÂ;MLÂ=f>KÂKfÂOBLafMLÂ@BNBG:Â@AFLÂGÂ>BK
f??>JK Â:<<fJ=BG@ÂLfÂ%>QK Â:ÂF:L>JB:EBKLÂ:G=Â:GLB
%>NBG:KjÂGfLBfGÂf?ÂKA:F>Â:G=ÂJ>E:L>KÂKA:F>ÂLfÂB
fG>K>E? Â @:F;>GÂ:==KÂLA:LÂž"GÂKA:F>ÂLA>ÂKM;C><LÂ
C><LB?B<:LBfG ÂBLÂ;><fF>KÂOBLG>KKÂLfÂBLKÂfOGÂ=I
FfN>F>GL ÂOAB<AÂBKÂ;fLAÂKM;C><LB?BÂ:LBfGÂ:G=Â=>I

%>QKÂ>KL:;EBKA>KÂLA>Â<fGG><LBfGÂ;>LO>>GÂKA:F>jK
H>JB>G<>ÂOBLAÂLA>Â=><fGKLJM<LBN>ÂEBL>J:JQÂLA>fJ

KM;C><LÂHfKBLBfGÂ:G=Â>PH>JB>G<>Âf?ÂLA>ÂJ>:=>JÂA>
 NB=>KÂ:ÂO:QÂLfÂFfN>Â:O:QÂ?JfFÂIM>KLBfGKÂf?Â=B?&ÂJ>
 LBG>GLÂIM>KLBfGKÂf?ÂLA>ÂF>:GBG@Âf?ÂfG>îKÂJ>:EÂJ>

2>L ÂLA>Â:GLB BGL>GLBfG:EBKLÂH:J:=B@FÂ=f>KÂGfLÂÂ>
 KA:F>ÂBKÂLA>Â?MG=:F>GL:EÂK>GLBF>GLÂf?Â;>BG@Â:ÂRM
 KM;C><L>=Â:G=Â;>BG@ÂKfN>J>B@G Âf?ÂOBLG>KKBG@ÂBLK
 f?ÂLA>Â ELAMKK>JB:GÂGfLBfGÂf?ÂBGL>JH>EE:LBfGÂHJfN
 LBfG:EBKLÂH:J:=B@FÂf?Â@MBELÂ:G=ÂLA>Â:GLB BGL>GLBfG
 =f<LJBG>Âf?ÂBGL>JH>EE:LBfG Âž:ÂKf<B:EÂK<>G>ÂBGÂOAE
 LA>ÂKM;C><LÂLA>GÂ:<<>HLKÂLA>ÂL>JFKÂ;QÂOAB<AÂA>ÂfJ
 GfLÂ:GÂ>N>GLÂ;MLÂ:Â<>JL:BGÂO:QÂf?ÂKL:@BG@ÂLA>Â<:E
 fG>K>E?ÂOBLAÂLA>ÂE:O Â:ÂLMJGBG@Â:JfMG=Â LfÂ?:<>ÂL
 BGLfÂLA>ÂE:G@M:@>Âf?ÂK>E? :K<JBHLBfGÂf?Â!>J>Â"Â:FîÂ

fJÂ MLE>J ÂBLÂBKÂ@MBELÂJ:LA>JÂLA:GÂKA:F>ÂLA:LÂHJf=
 BG@ÂLfÂA>J ÂžLfÂ;><fF>Â:Â KM;C><LîÂBKÂLfÂA:N>Â;>>G
 <>GL Â <:MK>ÂLABKÂ=><E:J:LBfGÂBKÂf?Â:ÂK&BGL>E>Â:<L
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 jt uD ibwf cfdDnf bp fncmfN Dg mbxgvmpftt, b djuj fp² jp JuhDDe uifbpefdu uifp
 uibu nblft jefDmDhz xDsl.

if gbdu uibu uif tvckfdu uvspt, Ds svtift, uDxbset uif mbx tvhhftut uibu uif tvckf
 qbttdpbuf fyqfdubujDp Dg uif mbx zifmejph uD tvcDsejpbujDp jt b dDpejujDp gDs nb
 tfptf Dg tDdjbm cfjph . fu, uif tvckfdu t dDnqmjdjuz uD uif mbx jpwDmwft uif
 jph bxbz gsDn B⁸ rdbumfs bshvft uibu jefpujuz jt dDptujuvufe uisDvhi jpkvsz xifp uif
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 xjmm pDu pfdftbsjnz sfnbjp gDsffws sDDufe jp jut jpkvsz, cvu uif qDttjcjmjujft Dg sf
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 bpuz Tfnjujtn, tiDxt uif jnqmjdbujDpt gDs uif uifDsz Dg jpufsqfmmmbujDp bpe tvckfdujwb

NOTES

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vlf VQ, 118.

Lbuimffp DDexbse, Bphfs . . . bpe Bphfs GsDn Gsfve uD GfnjpjtrFreudjnd Dip
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 Culture Theory: Essays on Mind, Self, and Emotion, Ebncsjehf Ebncsjehf VQ, : E. B. Mvu
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 dOfjm bpe C. Tlfhht Transformations: Thinking Through Feminism, MDpeDp SDvumfeh, 111.

- 8 Fgj Bwefala, λόγους τιμής. Βία, συναισθήματα και αξίες στη μετεμφυλιακή Ελλάδα, Buifpt Ofgfmj, 11 .
 Tbsb Binfe, The Cultural Politics of Emotion, Ofx Dsl SDvumfeh, 11 .

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 qq. 3.

- 2 fbp fmvnfSin and Fear: The Emergence of a Western Guilt Culture, 13th–18th Centuries, Ofx
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 xijdi fnDujDpt bsf nbpbhfe bpe gDsnfe cz Dggjdjbm bt xfmm bt jpejwjevbm sfqsftfpubujDpt uil
 wbsjDvt bsujdvmbujDpt.

- 3Jcje., qq. 3.

11 , qq. :2 8.

8 Bpp Mbvsb TuBpys, and the Education of Desire: Foucault's History of Sexuality and the Colonial Order of Things, vsibn vlf VQ, :3 jefn, Ebspbm LpDxmfeh f bpe Jnqfsjbm QDxfs Hf Dsbmjuj jp EDMdpjbm Btjb , jp FemDpM TdDHistoryfe. Ofx Dsl PygDse VQ, :: . Dnjpjdl MbEbqshHistory and Memory after Auschwitz, Juibdb bpe MDpeDp EDspfrmm VQ, :: , : Jcje.

1 HJDshjD BhbncfpRemnants of Auschwitz: The Witness and the Archive, usbptm. bpjfm Ifmmfs SDb f Ofx Dsl Dpf CDDlt, 11 .

fbppf Gbwsfu Tbbet, la mort, les sorts, Qbsjt Hbmmjnbose, :88.

fbppf Gbwsfu Tbbet, FufGrbghjda , :1 , qq. 2 ::

2 GDs uif uifDsfujdbm qfsdfqujDp Dg mbphvbhf bt b dDsqDsfbm, tfptvbm fyqfsjpdf, tff bmtD sDvgbm,ώρα ζωής μετά θάνατον: Πολιτισμικές εμπειρίες, Buifpt Fmmjpjlb Hsbnnbub, 11 .

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3 Dt f EDpusfsbt bpe fbppf Gbwsfu Tbbet, Bi mb g Tamijf, mb tbmf::1wDjtjafq. , 1 2 vmjb LsjtuAubrisqué de la pensée, qsfgbdf bsjf Eisjtujf ObwbssD, Mb Dvs e Bjhvft Bvc,

8 GDs b gjstu buufnqu Dg b ejbmDhvf cfuxffp tDdjbm bpuisDqDmDhz bpe qtzdiDbpbmztjt jp tvf fpujumf,Ευχανάλυση και Κοινωνική Ανθρωπολογία, fejufe cz LDtubt bppblDqDvmDt, Dg uif kDvs Ek των Υατέρων 11 .

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21 QsjnD MfwJThe Drowned and the Saved, usbptm. SbznDpe SDtfpuibm, Ofx Dsl SbpeDn IDv : ::

2 Svui MfztFrom Guilt to Shame: Auschwitz and After, QsjpdfuDp QsjpdfuDp VQ, 118, qq. 2 .

2 Jcje., q. ::

22 Jcje., q. 1.

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