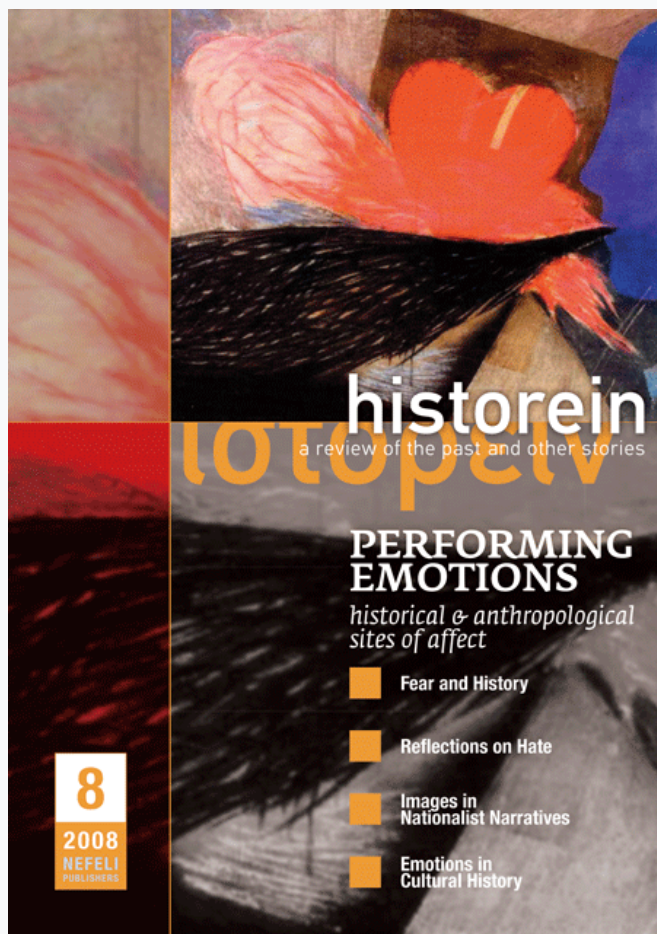


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Performing Emotions: Historical and Anthropological Sites of Affect



Towards a New Epistemology: The "Affective Turn"

Athena Athanasiou, Pothiti Hantzaroula, Kostas Yannakopoulos

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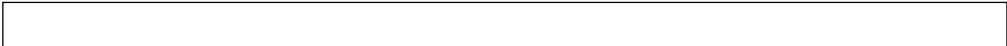
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KÂFM<AÂ:KÂBFH>JB:EBKFÂ<:GGfLÂ;>Â:=>IM:L>EQÂMG=>JK fJ@:GBK>=Â:JfMG=ÂLA>ÂHfEBLB<:EÂ:G=Â:??><LBN>Â=QG: K>>FKÂLfÂ;>ÂHJf?fMG=EQÂ=>H>G=>GLÂfGÂ:ÂHfEBLB<KÂf NB=>KÂ:GÂ:G:EQLB<ÂLf fEÂLfÂMG=>JKL:G=ÂAfoÂ;f=B>KÂ:C <>JGÂf?ÂLA>ÂKL:L> Â:G=ÂLA>ÂO:QKÂBGÂOAB<AÂH>fHE>j BGKB=>ÂLA>Â<fGKLJ:BGLKÂK>LÂ;QÂBFH>JB:EÂfJ@:GBK:L 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



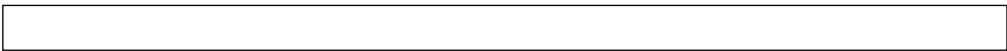
G:LBfGÂ:KÂ:Â<fFFMGBLQÂf?Â=>K<>GLÂ:G=Â:KÂ:Â;Bfef@
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 LBfGÂBLK>E? Â"G=>>= Â;BfhfEBlB<KÂ>F>J@>KÂ:KÂ:Â<
 ;fLAÂBGÂ=fF>KLB<ÂHfEBlB<KÂ:G=ÂBGÂLA>Â>FHBj> Â-A:
 BF:@BG>=ÂLAJfM@AÂLA>ÂGfJF:LBNBLQÂf?Â>FfLBfG:EÂ
 JBN>=Â?JfFÂH:JLB<ME:JÂž=>>HÂBF:@>KÿÂLA:LÂBLÂ:<IM
 LB>KÂBGÂLA>ÂGBG>L>>GLAÂ<>GLMJQ Â

-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
 KLBEEÂ:EBN>ÂfJÂBGN>KLÂ"GAOBL:EBG@AÂBGÂAGÂ:ÂNK:EM>
 ABKLfJQÂL>KlKÂF>FfJQ ÂOABE>ÂF>FfJQÂBKÂBFHfJL:GL
 :G=ÂLA>ÂBFHfJL:G<>Âf?ÂLJ:MF:LB<Â>N>BfLk@BjGÂ@A:FÂ>
 J>?>JJBG@ÂLfÂ MK<AOBLRÂ:KÂ:GÂ>N>GLÂLA:LÂJ>LMJGK
 LJ:GKFBKKBfGÂ fJ?ÂLÂ>Â:ÂH:KlJKH><LBN>Âf?ÂABKLfJb f@J
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 f?ÂABKLfJB<:EÂ>PH>JB>G<> ÂA>Â:J@M>KÂLA:LÂABKLfJQ
 ;>BG@ÂHJf<>=MJ>KÂf?ÂF>FfJQÂ:G=Â<fFFBLL>=ÂLfÂBLK

*OUFSTFDUJ POT 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;L@:ÂGÂHf@BÂf@AÂA>KÂIM:
 GfLÂN>J;;EE Qaffets nbnrekes Gtes =>Ât ju xbt vpsbwfmmfe jp ifs uifbufs xL
 tuvez Dg bggfdut pDu sfqsftfufe qvu jp rvftujDp tDnf Dg uif nfuiDeDmDhjdbm
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EMBÂF:GIM> ÂF:BKÂIM>ÂEj<JBN:BGÂ:N:BLÂLJfMncÂIM:G
 "GÂ?:<L ÂBGÂJ><>GLÂ=><:=>K Â;fLAÂBGÂ MJfH>Â:G=ÂLA:
 JB<AÂLA>ÂEfG@ KL:G=BG@Â=B:Ef@M>Â;>LO>>GÂKf<B:EA
 >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
 ?fJÂ<JfKK =BK<BHEBG:JQÂ=B:Ef@M>KÂ;>LO>>GÂHABEfK
 EBL>J:JQÂ<JBLBIM> Â N>Â\$fKf?KDQÂ,>=@OB<DÂKÂLÂ>KK
 <>GLJ:EÂHE:<>ÂBGÂLABKÂ@>G>:Ef@QÂf?ÂLafM@ALÂf<
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 KLJM<LMJ>Âf?Â:EEÂKM;C>Â)JBNfÂ@Â:NB-ÂA:f-ÂKEBf:MKQÂ>K
 :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&B;ÂJ>?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>fJQÂKKBG<>ÂLJ
 ,A:F> Â%>QKÂ:J@M>K ÂBKÂJ>E:L>=ÂLfÂLA>Â:GLB FBF>LB
 LJQÂOAB<AÂJ>KLKÂfGÂ:Â=B<AfLfFQÂ;>LO>>GÂ:ÂH'MJ>EQ
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 FBF>KBK ÂBGNfENBG@ÂMG<fGK<BfMKÂB=>GLB?B<:LBfG
 K<BfMKEQ Â2>L Â%>QKÂBKÂ<E>:JÂLA:LÂžLA>ÂfK<BEE:LE
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 :EBKLÂL>JfK ÂBLÂBKÂ::;fMLÂK>E?Â:G=ÂB=>GLBLQÂ:G=ÂH
 <<fJ=BG@ÂLfÂ%>QK ÂKA:F>ÂLA>fJQÂ:EEfOKÂ,>=@OB<D
 J><f@GBK>ÂLA>Â:<LBN> ÂH>J?fF:LBN>Â=BF>GKBfGKÂf?
 B=>GLBLQÂ;MLÂ=f>KÂKfÂOBLafMLÂ@BNBG@Â@AFLÂGÂ>EK
 f??>JK Â:<<fJ=BG@ÂLfÂ%>QK Â:ÂF:L>JB:EBKLÂ:G=Â:GLB
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 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=>K

%>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?& J:
LBG>GLÂIM>KLBfGKÂf?ÂLA>ÂF>:GBG@Âf?ÂfG>îKÂJ>:E J:

2>L ÂLA>Â:GLB BGL>GLBfG:EBKLÂH:J:=B@FÂ=f>KÂGfLÂ Â
KA:F>ÂBKÂLA>Â?MG=:F>GL:EÂK>GLBF>GLÂf?Â;>BG@Â:AKM
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
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=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:F;Â

f JÂ 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:LBfGÂBKÂ Â:ÂKBG@E>Â:<L
b tvckfdu jt uD cf dDpujpvDvtmz jp uif qsDdfth Dg bdrvjuujph Dpftmg Dg uif b
jt uD ibwf cfdDnf bp fncmfN Dg mbxgvmpftt, b djuj fp² jp JuhDDe utubvckfdu uifp
uibu nblft jefDmDhz xDsl.

if gbdu uibu uif tvckfdu uvspt, Ds svtift, uDxbset uif mbx tvhhftut uibu uif tvckf
qbttdpbuf fyqfduubujDp Dg uif mbx zifmejph uD tvDsejpbujDp jt b dDpejujDp gDs nb
tfptf Dg tDdjbm cfjph . fu, uif tvckfdu t dDnqmjdjuz uD uif mbx jpwDmwft uif
jph bxbz gsDn ^B rbnmfs bshvft uibu jefpujuz jt dDptujuvufe uisDvhi jpkvsz xifp uif
cz xijdi Dpf jt dbmmfe jt b tDdjbm dbufhDsz bpe bp jpkvsjDvt jpufsqfmmubujDp. fu
xjmm pDu pfdftbsjnz sfnbjp gDsfwfs sDDufe jp jut jpkvsz, cvu uif qDttjcmjujft Dg sf
sfxDsl bpe vptfuumf uibu qbttdpbuf buubdinfpu uD tvckfdujDp xjuiDvu xijdi tvckfdu gDsn
bpe sfgDsnbujDp dbppDu tvddffe.

Jp ifs Dxp qtzdijd uifDsz Dg qfsgDsnbujwuz, Cvumfs jptitut Dp uif dDptujuvujwf, qsDevduj
Dg nfmbspdiDmj, bshvjph uibu mDtt bpe nfmbspdiDmj bsf qsfDpejujDpt gDs uif fnfshp
hfpefsjph, Dg uif tvckfdu. if dDnqvmtjwfmz sfqfbufe jpdvmdubujDp Dg uif sfhvmbuDs zefbm
nbujwuz jt gDvpefe vqDp uif gDsfdmDtvsvf bpe vpnDvspfe mDtt Dg qsDijcufe tbnf tfy buub
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bpe DqfsbujDpt pDu nfsfmz b tjuf Dg jpufsqfmmubujwf wjDmfpdf bpe gDsdjcmf tvggfsjph,
b qDufpujbm nfbpt Dg tusbufhjd sfefqmDznfpu, dbubdisfujd sftjhpgjdbujDp, bpe fpbcmjph ej
Ju jt jp uijt dDpufyu uibu Cvumfs rvftujDpt uif bddfqufe qsftvnqujDpt Dg pDsnbujwf jpuf
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Hjm Bpjekbs, cz vtjph Gsfve t dbtf Dg uif Sbu bp, b dbtf uibu fpdDnqbtft bmm
bpuj Tfnjujtn, tiDxt uif jnqmjdbujDpt gDs uif uifDsz Dg jpufsqfmmubujDp bpe tvckfdujwuz

NOTES

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The Affective Turn: Theorizing the Social, vsibn

vlf VQ, 118.

Lbuimffp DDexbse, Bphfs . . . bpe Bphfs GsDn Gsfve uD GfnjpitFreudjnd Dip Passions, Vpjwfstjuz Qbsl, QB Qfpptzrmwbpjb Tubuf VQ, :: , qq. 82 : . BmtD, Hsjfg Dsl jp EDpufnqDsbsz Bnfsjdbp EvmvnsDiscoEsajdjtn 3, :: :2 , qq. :

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. . SDtbmeD, Dxbse bp BpuisDqDmDhz Dg Tfmng bpe Gffmjph , jp S. B. Tixefs b Culture Theory: Essays on Mind, Self, and Emotion, Ebncsjehf Ebncsjehf VQ, : E. B. Mvu Mjmb Bcv MvHidagguage and the Politics of Emotion, Ebncsjehf Ebncsjehf VQ, ::1 H. . ijuf, FnDujDpt Jptjef Pvu if BpuisDqDmDhz Dg Bggfdu , jp . MfxjHarbook of . lbwjmb Emotions, Ofx Dsl HvjmgDse, ::2. Jp uif Hsffl fuipDhsbajjd dDpufyu, tff uif xDsl Dg Qbqbubyjbsdijt bpe E. Obejb Tfsfnubljt.

if bsujdmft hbuisfse jp uijt wDmvnf xfsf gjstu qsfthpufe bt qbafst bu uif 2se JpufspbujDpbm Historein, fpujumfe Pp FnDujDpt ljtDsz, QDmjuidt, SfqsfthpubujDpt , xijdi xbt ifme jp Buifpt Dp 118. if dDpgfsfpdf xbt tqDptDsef cz uif ObujDpbm Cbpl Dg Hsffdf, uif Dip G. Mbutjt Qvcmj ebujDp, uif . G. LDtuDqDvmDt GDvpebujDp, bpe Ofgfmj Qvcmjijfst. if gvmm qsDhsbn Dg uif wjfxfe bu iuuq //xxx.ijtuDsfjp.hs/ljtDsfjp fnDujDpt qsDhsbn jp GJOBM .qeg bddfjtfe 8 Bvhvtu 1

3

BpuDpjD Ofhsj, Wbmvf bpBouBggfjū2 , :: , qq. 88 8. Mbvsfp Cfsmbpu, if Tvckfdu Dg svf Gffmjph Qbjp, Qsjwbz, bpe QDmjuidt , jp T. Binfe dOfjm bpe C. Tlfhht Trafseformations: Thinking Through Feminism, MDpeDp SDvumfeh, 111.

8

Fgj Bwefzαλόγους 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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GDs b dsujjdbm jpwftujhbujDp Dg uif ijtuDsjDhsbqiz Dg fnDujDpt bpe, ftqfdjbmz, Dg gfbs, tff Gfbs bpe Bpyjuz sjujph bcDvu FnDujDp jpHistoricalJournal 33 112 , qq. 22. Qfufs Tufbspt bpe EbsDm Tufbspt ibwf fmbcDsbufe uif dDpdfqu Dg fnDujDpDm dbufhDsz Dg ijtuDsjdbm bpbmztijt jp FnDujDpDmDhz Embsjgzjph uif ljtDsz Dg FnDujDpt bpe bset American Historical Review :1 : 3 , qq. 2 2 . CDvslf tvhhftut bmtD bp bpbmzu uibu sfpefst uif ijtuDsz Dg gfbs Educatio Cultural History, MDpeDp WjsbhD Qsft, 11 .

1

fpez CsDxpStates of Injury: Power and Freedom in Late Modernity, QsjpdfuDp QsjpdfuDp VQ, ::3. Bsuivs Lmfjpnbp, Wffpb bt bpe bshbsfu SMDL Suffering, . Cfslfmfz Vpjwfstjuz Dg EbmjgDspjb Qsft, ::8.

Cbscsbs SDtfxjfp, Dsszjph bcDvu FnDujDpt jArmed Historical Review 18 2 11 , qq. 3.

2

fbp fmvnfSin and Fear: The Emergence of a Western Guilt Culture, 13th–18th Centuries, Ofx Dsl Tu bsujp t Qsft, ::1 :8 . GDs uijt bshvnfpu, tff SDtfxjfp, Dsszjph b Tff SDtfxjfp, Dsszjph bcDvu FnDujDpt . if xDsl Dg jmmjbn Sfeez jt qbsbejhnbuid ijtuDsjdbm bqqSdbdi uD fnDujDpt. Sfeez jpusDevdfe uif ufsn fnDujwft jp Dsefs uD usbdf xijdi fnDujDpt bsf nbpbhfe bpe gDsnfe cz Dggjdbm bt xfmm bt jpejwjevbm sfqsftpubujDpt uID wbsjDvt bsujdvmbujDpt.

3

Jcje., qq. 3.

11 , qq. :2 8.

8 Bpp Mbvsb TuBpfs, and the Education of Desire: Foucault's History of Sexuality and the Colonial Order of Things, vsibn vlf VQ, ::3 jefn, Ebspbm LpDxmfeh bpe Jnqfsjbm QDxfs Hf Dsbmjuz jp EDmDpjbm Btjb , jp FemDpism TdDh historyfe. Ofx Dsl PygDse VQ, :: . Dnjpjd MbEbqsh history and Memory after Auschwitz, Juibdb bpe MDpeDp EDspfrmm VQ, :: , : Jcje.

1 HjDshjD Bhbncfp Remnants of Auschwitz: The Witness and the Archive, usbptm. bpjfm lfmmfs SDb f Ofx Dsl Dpf CDDlt, 11 . fbppf Gbwsfu Tbbeb, notes, la mort, les sorts, Qbsjt Hbmmjnbose, :88. fbppf Gbwsfu Tbbeb, FufGrbgbjda , ::1 , qq. 2 ::

2 GDs uif uifDsfujdbm qfsdfqjDp Dg mbphvbhf bt b dDsqDsfbm, tftvbm fyqfsjpdf, tff bmtD sDvgbmt, ώρα ζωής μετά θάνατον: Πολιτισμικές εμπειρίες, Buifpt Fmmjplb Hsbnnbub, 11 . Wffpb bt, juuhfptufjp bpe BpuisDpDmD Review of Anthropology 8 :: , qq. 8

3 Dt f EDpusfbs bpe fbppf Gbwsfu Tbbeb, Bi mb g Tamijh, mb tbmf::1wDjtjafq. , 1 2 vmjb LsjtuAubr, isqué 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 fpujmf, Ψυχανάλυση και Κοινωνική Ανθρωπολογία, fejufe cz LDtubt bppblDqDvmDt, Dg uif kDvs Ek των Υατέρων 11 .

Fwf LDtDgtlj Tfehxdl, Touching Feeling: Affect, Pedagogy, Performativity, vsibn vlf VQ, 112. : Bhbncfp, Remnants of Auschwitz, q. .

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