
The Affect Theory Reader

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 The Affect Theory Reader by guest

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Space, Politics, Affect Harvard University Press

The ocean has always been the harbinger of strangers to new shores. Migrations by sea have transformed modern conceptions of mobility and belonging, disrupting notions of how to write about movement, memory and displaced histories. *Sea Log* is a memory theater of repressive hauntings based on urban artifacts across a maritime archive of Dutch and Portuguese colonial pillage. Colonial incursions from the sea, and the postcolonial aftershocks of these violent sea histories, lie largely forgotten for most formerly colonized coastal communities around the world. Offering a feminist log of

sea journeys from the Malabar Coast of South India, through the Atlantic to the North Sea, May Joseph writes a navigational history of postcolonial coastal displacements. Excavating Dutch, Portuguese, Arab, Asian and African influences along the Malabar Coast, Joseph unearths the undertow of colonialism's ruins. In *Sea Log*, the Bosphorus, the Tagus and the Amstel find coherence alongside the Arabian Sea and the Indian Ocean. Written in a clear and direct style, this volume will appeal to historians of transnational communities, as well as students and scholars of cultural studies, anthropology of space, area studies, maritime history and postcolonial studies. **Immaterial Bodies** The Affect Theory Reader The first book to put contemporary affect theory into conversation with early modern studies, this volume demonstrates

how questions of affect illuminate issues of cognition, political agency, historiography, and scientific thought in early modern literature and culture. Engaging various historical and theoretical perspectives, the essays in this volume bring affect to bear on early modern representations of bodies, passions, and social relations by exploring: the role of embodiment in political subjectivity and action; the interactions of human and non-human bodies within ecological systems; and the social and physiological dynamics of theatrical experience. Examining the complexly embodied experiences of leisure, sympathy, staged violence, courtiership, envy, suicide, and many other topics, the contributors open up new ways of understanding how Renaissance writers thought about the capacities, pleasures, and vulnerabilities of the human body.

Qualitative Studies of Silence U of Minnesota Press

Peculiar Attunements places the recent turn to affect into conversation with a parallel movement in European music theory of the eighteenth century. During that time the affects—or passions, as they were also called—formed a vital component of a mimetic model of the arts. Eighteenth-century critics held that artworks imitated or copied the natural world in order to produce copies of the affects in their beholders. But music caused a problem for such theories, since it wasn't apparent that musical tones could imitate anything with any dependability, beyond the rare thunderclap or birdcall. Struggling to articulate how it was that music managed to move its auditors without imitation, certain theorists developed a new affect theory crafted especially for music, postulating that music's physical materiality as sound vibrated the nerves of listeners and attuned them to the affects through sympathetic resonance. This was a theory of affective attunement that bypassed the entire structure of representation, offering a non-discursive, corporeal alternative. It is a pendant to contemporary theories of affect, and one from which they have much to learn. Inflecting our current intellectual moment through eighteenth-century music theory and aesthetics, this book offers a reassessment of affect theory's common systems and processes. It offers a new way of thinking through affect dialectically, drawing attention to patterns and problems in affect theory that we have been given to repeating. Finally, taking a cue from eighteenth-century theory, it gives renewed attention to the objects that generate affects in subjects.

Key Concepts Duke University Press

From iPhones and clothing to jewelry and food, the products those of us in the developed world consume and enjoy exist only through the labor and suffering of countless others. In his new book Bruce Robbins examines the implications of this dynamic for humanitarianism and social justice. He locates the figure of the "beneficiary" in the history of humanitarian thought, which asks the prosperous to help the poor without requiring them to recognize their causal role in the creation of the abhorrent conditions they seek to remedy. Tracing how the beneficiary has manifested itself in the work of George Orwell, Virginia Woolf, Jamaica Kincaid, Naomi Klein, and others, Robbins uncovers a hidden tradition of economic cosmopolitanism. There are no easy answers to the question

of how to confront systematic inequality on a global scale. But the first step, Robbins suggests, is to acknowledge that we are, in fact, beneficiaries.

Non-Representational Theory Duke University Press

What is the relationship between a cinematic grid of color and that most visceral of negative affects, disgust? How might anxiety be a matter of an interrupted horizontal line, or grief a figure of blazing light? Offering a bold corrective to the emphasis on embodiment and experience in recent affect theory, Eugenie Brinkema develops a novel mode of criticism that locates the forms of particular affects within the specific details of cinematic and textual construction. Through close readings of works by Roland Barthes, Hollis Frampton, Sigmund Freud, Peter Greenaway, Michael Haneke, Alfred Hitchcock, Søren Kierkegaard, and David Lynch, Brinkema shows that deep attention to form, structure, and aesthetics enables a fundamental rethinking of the study of sensation. In the process, she delves into concepts as diverse as putrescence in French gastronomy, the role of the tear in philosophies of emotion, Nietzschean joy as a wild aesthetic of repetition, and the psychoanalytic theory of embarrassment. Above all, this provocative work is a call to harness the vitality of the affective turn for a renewed exploration of the possibilities of cinematic form.

Mapping the Affective Turn in Education Routledge

Bringing together literary and cultural studies scholars, historians, artists and creative writers, this collection examines the different ways in which human beings respond to, debate and interact with landscape. While the essays most often begin with the broadly literary - the memoir, the travelogue, the novel, poetry - the contributors approach the topic in diverse and innovative ways. Taken together, the essays interrogate important issues about how we live now and might live in the future.

Memory, Place and the Senses Springer

Political philosophy has long been bound by traditional thinking about the body. Through an engagement with the state-centered vocabulary of this discipline, *Politics of Touch* examines the ways in which bodies continually run up against existing political structures. In this groundbreaking work, Erin Manning reconsiders how politics attempts to paralyze the body through the idea of the national body politic. In *Politics of Touch*, Manning develops a new way to conceive the role of the senses, and of touch in

particular. Exploring concepts of violence, gender, sexuality, security, democracy, and identity, she traces the ways in which touch informs the body. In an original and expansive analysis of tango - a tactile, rhythmic, and improvisational dance - Manning asserts the necessity of considering the sensing body in motion in order to think about its political implications. With a fresh vision and an original theoretical basis, Manning shows the body as its own ontological category, and in doing so redefines our understanding of the sense of touch in philosophical and political terms.

Genealogy and Critique Springer

Since its publication twenty years ago, Brian Massumi's pioneering *Parables for the Virtual* has become an essential text for interdisciplinary scholars across the humanities. Massumi views the body and media such as television, film, and the internet as cultural formations that operate on multiple registers of sensation. Renewing and assessing William James's radical empiricism and Henri Bergson's philosophy of perception through the filter of the postwar French philosophy of Deleuze, Guattari, and Foucault, Massumi links a cultural logic of variation to questions of movement, affect, and sensation. Replacing the traditional opposition of literal and figural with distinctions between stasis and motion and between actual and virtual, Massumi 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 multifaceted argument. This twentieth anniversary edition includes a new preface in which Massumi situates the book in relation to developments since its publication and outlines the evolution of its main concepts. It also includes two short texts, "Keywords for Affect" and "Missed Conceptions about Affect," in which Massumi explicates his approach to affect in ways that emphasize the book's political and philosophical stakes.

Affect Theory, Shame, and Christian Formation John Wiley & Sons

In recent years, emotions have become a major, vibrant topic of research not merely in the biological and psychological sciences but throughout a wide swath of the humanities and social sciences as well. Yet, surprisingly, there is still no consensus on their basic nature or workings. Ruth Leys's brilliant, much anticipated history, therefore, is a story of controversy and disagreement. The Ascent

of Affect focuses on the post-World War II period, when interest in emotions as an object of study began to revive. Leys analyzes the ongoing debate over how to understand emotions, paying particular attention to the continual conflict between camps that argue for the intentionality or meaning of emotions but have trouble explaining their presence in non-human animals and those that argue for the universality of emotions but struggle when the question turns to meaning. Addressing the work of key figures from across the spectrum, considering the potentially misleading appeal of neuroscience for those working in the humanities, and bringing her story fully up to date by taking in the latest debates, Leys presents here the most thorough analysis available of how we have tried to think about how we feel.

Affect, Pedagogy, Performativity U of Minnesota Press

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.

Digesting Reality Routledge

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. *Affect, Embodiment, Mediation* SAGE

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.

Emotion in the Digital Age Duke University Press

The Affect Theory Reader Duke University Press

Shame and Its Sisters Routledge

This astonishing book presents a distinctive approach to the politics of everyday life. Ranging across a variety of spaces in which politics and the political unfold, it questions what is meant by perception, representation and practice, with the aim of valuing the fugitive practices that exist on the margins of the known. It revolves around three key functions. It: introduces the rather dispersed discussion of non-representational theory to a wider audience provides the basis for an experimental rather than a representational approach to the social sciences and humanities begins the task of constructing a different kind of political genre. A groundbreaking and comprehensive introduction to this key topic, Thrift's outstanding work brings together further writings from a body of work that has come to be known as non-representational theory. This noteworthy book makes a significant contribution to the literature in this area and is essential reading for researchers and postgraduates in the fields of social theory, sociology, geography, anthropology and cultural studies.

The Affect Theory Reader Routledge

An account of the different ways in which things have become cognitive extensions of the human body, from prehistory to the present.

Movement, Affect, Sensation Routledge

"Absolutely essential reading for those wanting to understand the recent 'turn' to affect. Offering an extensive analysis of all the perspectives available, including the psycho, neuro, bio and social, Margie Wetherell treads a magisterial path through the radically different offerings, one that illuminates key ideas and will save the uninitiated wandering down many pointless avenues. A path-setting book." - Professor Beverley Skeggs, Goldsmiths

In recent years there has been a huge surge of interest in affect and emotion. Scholars want to discover how people are moved, and understand embodied social action, feelings and passions. How do social formations 'grab' people? How do roller coasters of contempt, patriotism, hate and euphoria power public life? A new social science

understanding of affect and emotion is long overdue and Margaret Wetherell's voice is timely, providing a coherent and pragmatic text. It will be invaluable reading for those interested in this fascinating field across the social and behavioural sciences.

Ordinary Affects University of Chicago Press

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.

U of Nebraska Press

Emotion in a Digital Age examines how emotion is understood, researched and experienced in relation to practices of digitisation and datafication said to constitute a digital age. The overarching concern of the book is with how emotion operates in, through, and with digital technologies. The digital landscape is vast, and as such, the authors focus on four key areas of digital practice: artificial intelligence, social media, mental health,

and surveillance. Interrogating each area shows how emotion is commodified, symbolised, shared and experienced, and as such operates in multiple dimensions. This includes tracing the emotional impact of early mass media (e.g. cinema) through to efforts to programme AI agents with skills in emotional communication (e.g. mental health chatbots). This timely study offers theoretical, empirical and practical insight regarding the ways that digitisation is changing knowledge and experience of emotion and affective life. Crucially, this involves both the multiple versions of digital technologies designed to engage with emotion (e.g. emotional-AI) through to the broader emotional impact of living in digitally saturated environments. The authors argue that this constitutes a psycho-social way of being in which digital technologies and emotion operate as key dimensions of the ways we simultaneously relate to ourselves as individual subjects, and to others as part of collectives. As such, *Emotion in a Digital Age* will prove important reading for students and researchers in emotion studies, psychology, science and technology studies, sociology, and related fields. *Sea Log* Duke University Press

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.

The Particulars of Rapture Routledge

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.

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