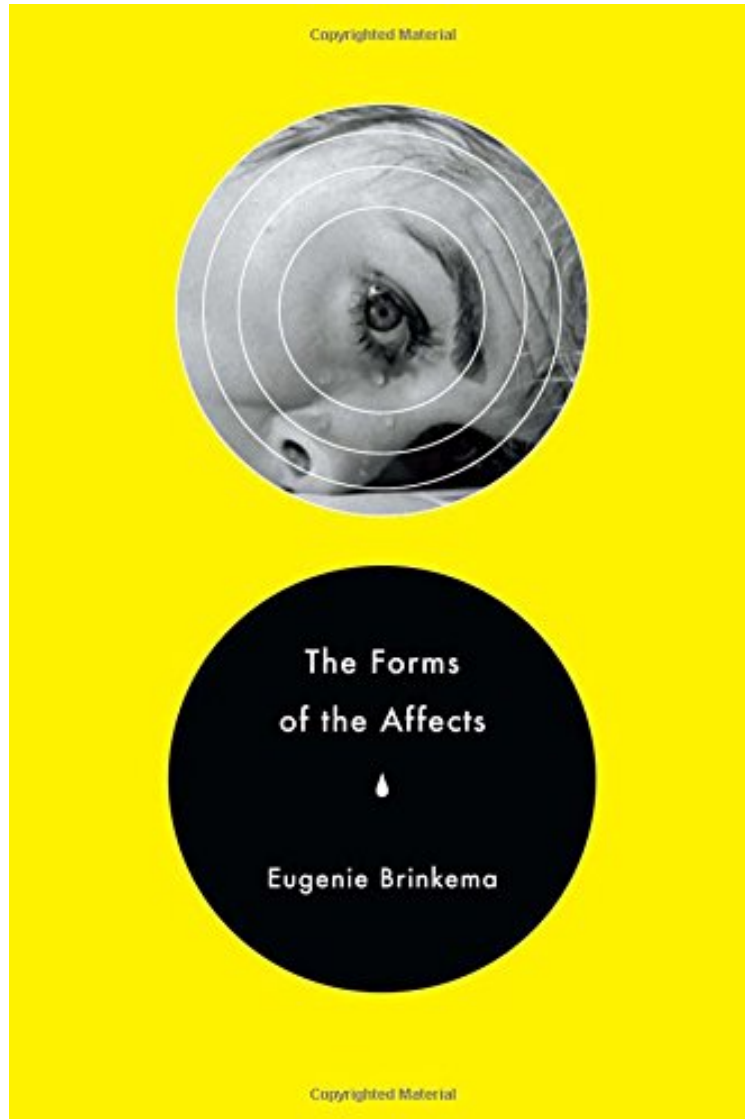


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## The Forms of the Affects

*Eugenie Brinkema*

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#174810 in Books imusti 2014-03-21Original language:EnglishPDF # 1 8.75 x 6.00 x 1.00l, 1.12 #File Name: 0822356562368 pagesDuke University Press | File size: 72.Mb

**Eugenie Brinkema : The Forms of the Affects** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Forms of the Affects:

1 of 1 people found the following review helpful. Read thisBy Bradshaw L. Stanley Jr.As an example of what scholarship should look like, Brinkema's book is almost unparalleled: the craft and care of its execution is impeccable. Other books of criticism and theory can only appear as a half-cooked slop compared to this; proceed at your own peril, for this is an instruction in the practice of writing and thinking."Stylistics" (so-called) to one side, the argument

Brinkema advances is clear, thoughtful, and, indeed, new: affect is formal. Brinkema thus sets herself up against a range of affect theorists, largely comprising Deleuzians of the Massumi variant, who have extolled affect as an alternative (unruly, undisciplined, wild) substance to discourse, language, symbol, form, etc. This is why her argument entails a return to close readings. Brinkema does not necessarily present her book (in its introduction or in the chapter that explicitly reads Freud and Lacan) as a psychoanalytic argument, yet there is no denying that much of what she argues is in strong concordance with and can be read profitably as an elaboration and extension of Freudian-Lacanian theories of affect. One qualm I have is that Brinkema dismisses in some haste the connection between affect and embodiment (see, for example, her comments on the etymology of "horror" and the way she strikes a distance from it). She wishes to recover affect as formal, but in doing so tends to relegate to the body all the properties of the old affect: extra/non-linguistic, undisciplined, wild..., rather than dispelling this illusion of an "other side" of discourse. It surely seems evident that affect is an integral component of embodiment-- at least our embodiment, if not other creatures'-- and this suggests reason to tread more slowly.

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, Sren 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.

"The Forms of the Affects is an extraordinary book, brilliant, audacious, and breathtakingly original. I know of nothing else like it in film studies, or anywhere in theoretically inspired critical writing across the humanities for that matter. It enters into some of the most vital and contentious debates in contemporary film theory and film studies; but it does this in an unprecedented way, giving surprising new answers where there have long been deadlocks. Eugenie Brinkema does not take sides in current disputes about the affective, cognitive, and formal dimensions of cinema; rather, she invents a new 'side' of her own."