

INDEX¹

A

Acéphale society, 115

Acker, Kathy. *See also* Acker,
postmodernity and languages of
the body
and academic codifications, 92
and affect as anti-human force, xxxii
and Artaud, 140n87
on art criticism, 119
on art in England and New York,
108–9
and “avant-garde” concept, xliv
and Bataille, 103, 115, 118, 138n65
on Baudrillard, 109, 110
on bodybuilding, 120
and Burroughs, 6, 112, 116, 123
on the colon, 115
and conceptual art, 107, 108,
110–13, 116, 122–3, 131
and deconstruction, 107, 108,
112, 131
and Deleuze/Guattari, 106, 107, 109

and feminism, 138n59, 138n64
and feminist criticism, 108
and Foucault, 106, 109
“I’m not writing for the reader”
quote, 104
and Irigaray, 114, 138n59, 139n69
on joys and new models
of society, 118
on Kristeva, 138n59
and narcissism, 129
and neoliberalism, 105–7, 124
and Palahniuk’s “Guts” stories, 234,
239
and patriarchy, 103, 106, 113–15,
125–6, 131
plagiarism case, 123
and politics, xliv, 128–32
and postmodernism, ix, 106–10
and poststructuralism, 106, 109–10,
113, 122, 131, 132
and provocative representation of
queer eroticism, 133

¹Note: Page numbers followed by ‘n’ refer to foot notes.

- Acker, Kathy (*cont.*)
 and sadomasochism, 122
 SAMOIS affiliation, 141n109
 on society's "post-cynical"
 phase, 110
 works; *The Adult Life of Toulouse Lautrec*, 123; *Bodies of Work*, 113; "Critical Languages" (*Bodies of Work*), 118, 242; *Empire of the Senseless*, 110–13, 122, 158; *Hannibal Lecter, My Father*, 103–4; *In Memoriam to Identity*, 122–3, 128–30, 132; *My Mother: Demonology*, 138n65; "Against Ordinary Language: The Language of the Body" (*Bodies of Work*), 116; "Seeing Gender" (*Bodies of Work*), 113–15, 131; *Young Lust*, 123
- Acker, postmodernity and languages of the body. *See also* Acker, Kathy
- Acker and unreadability, 103–8, 116, 129–30, 133
- Acker's languages of the body; and critics, 105–6; and French feminism, 107; and neoliberalism, 105–7; and poststructural literary theory, 106–7
- Acker's relationship to theory, 106–7
- against "deconstruction"; Acker's "deconstruction" of canonical fictions, 108; England, New York, and gentrification of conceptual art, 108–9; rejection of depoliticizing postmodernism, 109–10; shift towards affirmative aesthetics, 110–11; turn to "actual flesh" and break with conceptualism, 111–13
- chapter overview, xii
- languages of the body and thresholds of becoming; *Bodies of Work* and rethinking of poststructuralism, 113; bodybuilding, failure, and unpredictable thresholds of becoming, 120–1; languages of intensity, affect and thresholds of indistinction, 116–17; languages of the body, joys, and new models of political belonging, 117–18; languages of the body and reinvigoration of art criticism, 118–19; masturbatory writing, thresholds of indistinction, and affective becoming, 119–20; queerness, Bataille, Acéphale Society and Nietzsche, 115–16; "Seeing Gender" and Butler's "Bodies That Matter" essay, 113–14; "Seeing Gender" and *écriture féminine*, 114, 131; "Seeing Gender" and the mother and the pirate, 114–15
- queering the author–reader contract; Hume's "author-reader contract" theory, 121–2; *In Memoriam to Identity* and plagiarism case, 122–3, 131; *In Memoriam to Identity* and political significance of imagination, 128–31; *In Memoriam to Identity* and unreadability, 129–30; neoliberalism and gentrification, 124; "Rimbaud" and fucking without dreaming, 124–6; "Rimbaud" and languages of the body, 127–8; suicide in "Rimbaud" and *In Memoriam to Identity*, 126–7, 130–1

- stopping reading; Acker's
 demystification of ideological
 codes, 131–2; critics on politics
 of Acker's aesthetics, 132;
 languages of the body and
 experimenting with failure/
 becoming, 132–3
- adhesion, and queerness, xlv–xlvi, 238
- Adler, Alfred, 7, 9
- The Advocate*, Chuck Palahniuk
 interview, 233–4, 236–7
- affect. *See also* affective relations; affect
 theory; Winterson's queer
 exuberance and politics of positive
 affect
- as anti-human force, xxxii
vs. emotion, xli, 203
- and phenomenology, xxxviii
- and political organizations
 (Burroughs), 28
- and politics, 153–4
- positive affect and queer theory,
 150–3, 155–6, 192n210
- positive *vs.* negative affect, 196,
 223n6
- and psychoanalysis, xxxviii, 180
- and reader-response criticism, xxxv
- affective fallacy (New Criticism), xxxv
- affective history. *See* Delany's AIDS
 novels and queer hermeneutics as
 affective history
- affective reading. *See* Sedgwick's
 memoir and queer theory's
 rediscovery of affective reading
- affective relations. *See also* affect; affect
 theory; empathy; hermeneutics of
 suspicion
- and humanism, xxxi–xxxiii
- and LGBT movements, 195
- and queer aesthetic politics, 6
- “queering” of, v
- and queer relationality, xlii
- and reading, v, xxvii–xxviii, xxix
- affect theory. *See also* affect; affective
 relations
- and cruelty of positive effects,
 150–1
- and emotion *vs.* affect, 203
- and joy, 118
- and literary criticism, vii–viii
- and prioritizing specific literary
 forms, xxxv–xxxvi
- ‘theory from above’ and ‘suspicion/
 empathy’ dichotomy, xxxi
- affirmation, politics of, 133, 156,
 180–1
- agency. *See also* Palahniuk's “Guts”
 and queerness of aesthetic agency
 and Butler, 213, 214
- and fantasy, 216–17
- and instrumentalism, 242–3
- and queer theory, 197, 213, 214
- and Sedgwick, 213–18
- Ahmed, Sara, 151, 196, 231n180
- AIDS crisis. *See also* Delany's AIDS
 novels and queer hermeneutics
 as affective history; epidemic of
 signification
- and LGBT movement, 195
- literary response to, 98n68
- and paranoid/reparative reading,
 xxix, 56
- and queer theory, 92
- Altieri, Charles, xxxv
- anarchism, and experimental writing,
 xlv, xlv
- Andermahr, Sonya, 149, 189n115
- “anti-social” thesis, xiiin4, 136n40
- Aristotle, xxxvi, 103
- art. *See also* conceptual art
- Acker on, 108–9, 118–19
- Grosz on, xxxix, xl, 162
- and politics, 162
- and post-structuralism, xxxix
- and subjectivity, 162–3
- Winterson on, 161, 165, 171, 179

Artaud, Antonin, 76, 140n87
 Athley, Ron, 238
 Attridge, Derek, xxxv, xxxvii–xxxviii
 Augustine, St., 2
 Author–reader contract, x, 121–2,
 124, 129–30
 Autonomia, 109
 avant-garde
 and experimental writing,
 xliii–xliv
 gentrification of queer avant-garde, xi

B

bad reading and the incipiently social.
See also preface
 “bad” *vs.* “good” reading; affective
 relations *vs.* “good” reading
 norms, xxvii–xxviii, xxix;
 Frankenstein as bad reader,
 xxviii–xxix; “incipiently social”
 concept, xxxii–xxxiii, lxv78;
 paranoid/ reparative reading
 (Sedgwick), xxix–xxx; “perverse
 reader” concept (Sedgwick),
 xxxiii–xxxiv; public agency and
 “counterpublic discourse”
 (Warner), xxxii; queer reading
 practices outside academia, xxx;
 rejection of humanist paradigm,
 xxxi–xxxii; social contexts and
 critical politics of reading, xxx;
 suspicion/empathy *vs.* aesthetic
 object’s affective agency, xxx–
 xxxi; viscerality and historicity,
 xxxiv–xxxv
 readerly feeling and literary theory;
 affect and reader-response
 criticism, xxxv; “affective
 fallacy” and New Criticism,
 xxxv; affect theory and
 prioritizing specific literary
 forms, xxxv–xxxvi; Attridge,
 xxxv, xxxvii–xxxviii;

Nussbaum, xxxv, xxxvi;
 psychoanalysis, xxxviii
 reader relations as effective
 becomings; art as autonomous
 field of sensation (Deleuze/
 Guattari), xxxix; queer
 relationality and “affective
 relation” phrase, xlii; sensations
 and signifiers (Massumi and
 Grosz), xxxix–xl; subjectivity
 and emotions as obstacle, xl–xli;
 subjectivity and futurity, xli–xlii;
 text, reader and plane of
 immanence, xl; “zone of
 proximity” and becoming
 (Deleuze), xl
 reading, affective relations and
 queer experimental literature;
écriture féminine and critique
 of, xlii–xliii; “fantasy” as
 aesthetic idiom, xlvi–xlvii;
 queer adhesion *vs.* corrosion,
 xlv, xlvi; queer eroticism *vs.*
 desire, xlv–xlvi; queer
 experimental writing and
 avant-garde, xliii–xliv; queer
 experimental writing and
 patriarchy, xliii; queer
 experimental writing and
 politics, xliv–xlv; queerness,
 aesthetic politics of, xlv–xlvi
 reading and intimations of
 relationality, Bechdel’s *Fun
 Home*, xlviii–lii
 Bakhtin, Mikhail
The Dialogic Imagination, 53
 notion of the carnivalesque, 75–6
 Balakrishnan, Gopal, 159
 Barber, Stephen M., 206
bardo (in Buddhism), 221
 Barthes, Roland, 108
 Bataille, George, 103, 115, 118,
 138n65
 Batchelor, Stephen, 230n174

- Baudelaire, Charles, 73
 Baudrillard, Jean, 106, 109, 110, 132
 Beardsley, Monroe, xxxv
 Beat fiction, 45n80
 Bechdel, Alison, 234
 Fun Home, xlviii–lii
 Beckett, Samuel, 116
 Benjamin, Walter, *Arcades Project*, 53
 Berlant, Lauren
 on academia and idealizing programs
 of “better” reading, 241
 on fantasy, lxiin103
 on leftists’ “traumatic identity” and
 optimism, 156–7
 on multiple localities of queer
 theory and practice, liv(11)
 and “new modesty” in literary
 criticism, 244
 on politics and affect amelioration,
 153–4
 and positive affect, 196
 on positive affect vs. queer
 flourishing, 151
 on projects of queer optimism,
 192n210
 on queer commentary and
 “mongrelized” genres, lxii(95)
 on queer commentary’s various
 forms, lvn28
 on queer culture and its politics,
 lxin89
 on reparative reading as “better”
 reading, 211
 on Sedgwick’s work and
 “orientation toward interiority”
 problematic, 206
 Bersani, Leo, xlv, 217, 218
 Best, Stephen, xxx, xxxi, 96n37, 244
 biopower, xi, xxxiv, 26, 27, 154, 157–8
 black experimental writing, x
 Bogue, Ronald, lixn72
 Bollas, Christopher, 228n106
 Bora, Renu, 201
 Brande, David, 139n72
 Brennan, Teresa, lxn80
 Brennan, William J., Justice, 1–2
 Brown, Wendy, 155
 Buddhism. *See* Sedgwick, Eve Kosofsky
 Burroughs, William S. *See also*
 Burroughs’s queer spectrality and
 obscene relationality
 and Acker, 6, 112, 116, 123
 and affect as anti-human force, xxxii
 and “avant-garde” concept, xlv
 “cut-up fold-in” method, 5, 19–20,
 23–4, 29, 30, 35
 and fantasy; “Is this literal?” question,
 11–12, 18, 20, 25; and *Naked
 Lunch* obscenity trial, 1–4, 36–7;
 spectral fantasy, 6–7; and *The
 Wild Boys*, 48n132
 fetishism and race/racism, 44n56
 homophobia and Orientalist fantasy,
 14–16
 homophobic traits in writings, 13, 18
 misogyny, xliii, 18
 “The Name is Burroughs” essay, 22–3
 and Palahniuk, 6
 and Palahniuk’s “Guts” stories,
 234, 237
 patriarchy, xliiii
 possession, 6, 9, 14, 16–17, 19,
 25–6, 29, 38–9
 and provocative representation of
 queer eroticism, 133
 quotes on; cut-up fold-in method,
 5; electric brain stimulation and
 sexual excitement, 27; Freud’s
 theories, 46n94; Mexico City’s
 appeal, 14–15; *Naked Lunch*
 title, 13; *Naked Lunch* trial,
 41n15; narrative routines, 11;
 organization of cut-up novels,
 20; “other cheek routine” and
 Cory, D. W., 44n59; political
 organizations and affect, 28;
 possession concept, 38; *Queer*
 not to be published, 10

- Burroughs's queer spectrality and obscene relationality. *See also* Burroughs, William S.
- Burroughs's turn to experimental literature; from *Junky* to "cut-up fold-in" trilogy, 4; prevailing criticism of cut-up novels, 5
- chapter overview, xi
- form and "bad" queer reading, 5–6
- "Is this literal?" question, 11–12, 18, 20, 25
- 1966 Naked Lunch obscenity trial; definitions of obscenity, 1–2; hallucination *vs.* imagination, 2; novel as scientific, 38; politics and social fantasies, 2–4, 36–7
- Queer* spectrality; homophobia, spectrality and homoeroticism, 6–7; homosexuality, spectrality and queer theory, 7–8; "I'm not queer-I'm disembodied" quote, 1; invisibility, Mexico and homophobia, 14–15; "naked lust" and depiction of gay men as perverts, 12–13; narrative form and spectrality, 8–9; photography, "real men" and racism, 17, 23; queer spectrality and judgment, 9; sadism *vs.* reciprocity, 16; search for "telepathic contact" in *Junky*, 44n68; "shadowy line of boys" and impossibility of contact, 10–11; "Skip Tracer" dream and futility of material coercion, 16–17; spectral disembodiment and "boys on rubbish heap" passage, 15–16; spectrality and frustrated homosexual relationality, 10–12, 23; spectrality, homoeroticism and "imaginary hand" passage, 13–14; story narrative and plot, 9–10; yearning for queer sociality, 17–18
- returning it to the "white reader"; cut-ups and language, 19–22; humanity and "fag" horror in *Naked Lunch* and cut-up novels, 19; images of eroticism and control mechanisms in *Nova Express* and *The Soft Machine*, 27; institutional control *vs.* spontaneity, 19; *Junky*'s "gives me the horror" and liberation from word locks, 18–20; *Naked Lunch* and cancer as metaphor for control, 47n127; *Naked Lunch*'s "examination" routine and biopower, 25–7; *Naked Lunch*'s "talking asshole" routine and spectrality, 28–30; *Naked Lunch*'s "The Word will leap on you" and queering of readers, 21–2; *Nova Express*'s "Nothing Is True-Everything Is Permitted," 20; *The Soft Machine*'s hanging routines and fantasy/reality line, 24–5; *The Soft Machine*'s "Pants down to the ankle" and cut-up style, 23–4; spectral readers and liberation from control, 27–8; "White Reader" in *The Soft Machine*, *Naked Lunch* and *Queer*, 22–3
- sociability; Burroughs as anti-social writer, 30–1; *Junky* and ambivalence about sociality, 31–2; *Naked Lunch*'s "Hassan's Rumpus" routine and becoming-relational, 35–6; *Queer*'s "loneliness" passage, 31; queer sociality and agglutination

- of words, 34–6; queer sociality and cut-up fold-in method, 35–6; *Queer's* “one gweat big blob” and queer collectivity, 30, 35; “There are no good relationships” (*The Ticket That Exploded*), 30; *The Ticket That Exploded* and ghostly permeability, 33–4; *The Ticket That Exploded* and indistinct communalism, 36
- solipsism and sociality; *Naked Lunch's* “return it to the white reader” and readerly solipsism, 37–8; *Naked Lunch* trial and solipsistic mind of junkie, 36–7; rejection of judgment and new relationality, 39; spectrality and queerness-relationality entwined, 38–9
- Butler, Judith
and Acker, 106
on agency, 213, 214
on agency, Klein, Freud and Foucault, 214
Bodies That Matter, 113–14
“Critically Queer” (in *Bodies That Matter*), 151
on critical promise of drag, 152–3
and Freud's theory on homosexuality, 175–6
on melancholia, 151
and positive affect, 196
Sedgwick's critique of, 223n9
“Uncritical Exuberance” (online essay), 150–1, 180, 181
- C**
Camus, Albert, li
capitalism. *See also* neoliberalism
and Acker's writing, 111, 117, 123, 132
and Burroughs's writing, 14
and Delany's writings, 88
and happiness, 159
and “waning of affect” in postmodernism, 154
and Winterson's writing, 159–61, 164–5, 168
carnavalesque, as subversive, 75–6
Carroll, Lewis, 113
“carrot-on-the-stick” approach to reading, x
chapter overview, xi–xiii. *See also* preface
Cixous, Hélène, xlii, 114
Clark, David L., 206
Clune, Michael, 105–6
Colebrooke, Claire, 137n56
conceptual art, and Acker, 107, 108, 110–13, 116, 122–3, 131
corrosion, and queerness, xlv
Cory, D. W., 44n59
Crimp, Douglas, 196
critical reading
and bad reading, v, xxix
and deconstruction, livn13
and hermeneutics of suspicion, xxix
and liberal humanism, xxxii
and Marxism, livn13
and postcritical reading, x–xi
and psychoanalysis, livn13
and symptomatic reading, livn13
critical theory. *See also* literary criticism; queer theory
and hermeneutics of suspicion, xi, xxix
and queer reading practices outside academia, xxx
Cusset, François, xxx, liiin2, 96n45
Cvetkovich, Ann, 196
Cynic philosophers, 87

D

Damasio, Antonio, xlii, lviii–51

Dean, Tim, xlv

deconstruction

and Acker, 107, 108, 112, 131

and critical reading, livn13

and Delany's hermeneutics, 55,
57–66, 79

and double reading, 123

and estrangement, xxxvii

and hermeneutics of suspicion, 60, 70

and paranoid reading, 60

and Sedgwick, 204

deconstructive resignification, ix, 8,
107, 116, 149

Defoe, Daniel, *A Journal of the Plague
Year*, 76

de Grazia, Edward, 2, 38

DeKoven, Marianne, 187n72

Delany, Samuel R. *See also* Delany's

AIDS novels and queer

hermeneutics as affective history

and "avant-garde" concept, xlv

on metaphoric structure

and AIDS, 79

on *Neverjon* series, 69

and Palahniuk's "Guts" stories, 234

and postmodernism, ix

and provocative representation of
queer eroticism, 133

"radical" reader concept, 54–5,
57–9, 60, 66, 74, 77

"vigilant reader" concept, 60–1,
64–6

works; *The Jewel-Hinged Jaw*, 56;

The Motion of Light on Water,

52; *Neverjon* series, 56–7,

61–2, 66, 69; "Reading at

Work, and Other Activities

Frowned on By Authority" (on

Haraway's "A Cyborg

Manifesto"), 64–6; *Starboard*

Wine, 56; *Times Square Red*, 52;

Trouble on Triton, 97n65

Delany's AIDS novels and queer

hermeneutics as affective history.

See also Delany, Samuel R.

AIDS and queer reading as affective
inheritance, 92–3

chapter overview, xi–xii

Delany and experimental writing;

"Delany's para-academic

experimentation, 52–3;

Delany's "radical reader" and

queer hermeneutics for AIDS,

54–5; 1994 OutWrite

Convention's rejection of

experimental writing, 51–2;

para-academic mode,

hermeneutics, and affective

history, 53–4

Delany and hermeneutics;

hermeneutics of suspicion and

paranoid reading, 55–6;

semiotics and Delany's

alternative hermeneutics, 56–7;

shift to "radical reader" and

deconstructive hermeneutics in

Tale of Plagues and Carnivals,

55, 57–9

Delany and theory of

deconstruction; "radical reader"

and blurring of fiction and

theory, 66; readerly "vigilance"

vs. "masterful" reader, 60–1;

Ryan, "language and power"

debate, and affective suffering,

61–3; *The Tale of Plagues and*

Carnivals, affective dimension

of linguistic displacement, and

readerly relations, 63–4; *The*

Tale of Plagues and Carnivals

and metafictional meditation on

activist and academic readers, 64;

"vigilant" reading and "reading"

of Haraway, 64–6

The Mad Man; disclaimer and

criticism of dearth of research

- on AIDS, 81; eroticism, queer sexual acts, and narrative of uncertainty, 81–2; hermeneutics of pleasure and dissatisfaction with deconstruction, 79–80; hermeneutics of pleasure and para-academic *vs.* academic discourses, 55, 83–5, 87, 91; hermeneutics of pleasure and queer erotic economies, 88–9; hermeneutics of pleasure *vs.* “safe sex” discourses, 81–2; historical pornographic novel, 80–1; historical structure and gay affective experience, 82–3; mixture of minor literary forms, 53; official/unofficial social/sexual systems and queer sociality space, 84–6; orgy one-penny game as challenge to capitalistic hierarchies, 87–8; pornotopia, EKPYROSIS (apocalypse) and sexual revelation, 86–7; queer erotic economies, The Pit, and violence, 88–9; rape scene and “questionable” readings, 90–1
- The Tales of Plagues and Carnivals*, ancillary status and structure of novel, 66–7; criticism of Bakhtin’s carnivalesque as subversion, 75–7; mixture of minor literary forms, 53; Noyeed, impossible dialog and space for future readings, 78; psychoanalytic reading trope, 99n105; reference “anxiety” and “Bridge of Lost Desire” section, 67–9; reference, formalism, art and activism, 69–70; sex advice to gay men in postscript, 80; text’s allegorizing of feelings and Kermit’s and Leslie’s debate, 70–1; “unfinished” writing and historical crisis of representation, 72–3; “unfinished” writing and readers’ uncertain “completion” of Pheron, 73–4; violence of para-academic text *vs.* Master’s academic rewritings, 74–5
- de Lauretis, Teresa, xlv, 57, liiin103
- Deleuze, Gilles
and affect as a force, xlii
and becoming, 153
on belief in the world, 118
on difference-as-dialectic, 140n88
and Dionysian intoxication metaphors, liiin8, 9
and invisibility, 14
on judgment, 9, 39
on “powers of the false” or aesthetics of illusion, 164
and reader relations as affective becomings, xxxix
on subjective “escape” as aim of literature, xli
and subjectivity as obstacle, xl–xli
on “zone of proximity” and becoming, xl
- Deleuze, Gilles and Guattari, Félix and Acker, 106, 107, 109
on art and sensations, xxxix
on Burroughs’s cut-up fold-in method, 5, 35
on fabulation, xlvi–xlvii
on Kafka, xlvii
- de Man, Paul, 63
- D’Emilio, John, 48n139
- Derrida, Jacques, xxxvii, 8, 9, 96n45, 106, 109, 173–4
- de Sade, Marquis, 103
- de Saussure, Ferdinand, 57, 113
- descriptive reading, xxxi, 93

desire

- in Burroughs's *Queer*, 13–14, 16
 vs. eroticism, xlv–xlvi, 238
- Freud's theory, xxxviii
- Dewey, John, 2
- Dickens, Charles, 164
- Dillard, Annie, *Living By Fiction*, 69
- Diogenes, 53, 87
- disembodiment, and queerness,
 15–16
- double reading, 123
- Doyle, Jennifer, xlv–xlv, 237, 238

E

- écriture féminine*, xlii–xliii, 114, 131
- ecstasy taking, and queer time
 (Muñoz), xlii, li
- Edelman, Lee
 - on compassion and reproductive
 futurity, 151, 219
 - and disruption of representation, xlv
 - on fantasy, xlv
 - and positive affect, 196
 - on queer irony *vs.* symbolic order,
 180, 181
 - and the *sinthomosexual*, 235–6
- Edwards, Jason, 204–5
- Edwards, John, 199
- Ellison, Ralph, *Invisible Man*, 14
- Emerson, Carol, 76
- emotion
 - vs.* affect, xli, 203
 - as obstacle, xl–xli
- empathy
 - in Nussbaum's theory, xxxvi
 - vs.* suspicion, vii, xxix, xxxi
- epidemic of signification
 - concept, xi, 55–6
 - and Delany, 57, 58, 60, 62, 78, 79,
 91, 92

eroticism

- and “cut-up fold-in” technique, 5
 vs. desire, xlv–xlvi, 238
- and fantasy, 4, 16
- estrangement
 - and Acker's writing, 104, 131
 - and deconstruction, xxxvii
 - and Sedgwick's writing, 200, 202
- ethical responsibility, and queer
 spectrality, 9
- experimental writing
 - and anarchism, xlv, xlv
 - black experimental writing, x
 - and feminist criticism, xlii–xliii
 - and 1994 OutWrite Convention,
 51–2
 - relevance of, ix–x
- exuberance. *See* Winterson's queer
 exuberance and politics
 of positive affect

F

- fantasy
 - as aesthetic idiom, xlvi–xlvi
 - and agency, 216–17
 - Berlant on, lxiiin103
 - and Burroughs; “Is this literal?”
 question, 11–12, 18, 20, 25;
 and *Naked Lunch* obscenity
 trial, 1–4, 36–7; spectral fantasy,
 6–7; and *The Wild Boys*, 48n132
 - and eroticism, 4, 16
 - and Lacan, xlvi
 - and narcissism, xlv, xlvi, xlvii
 - and psychoanalysis, 43n44
- Faulkner, William, 122
- Felski, Rita, x, xxx, xxxi
- feminism
 - and Acker, 138n59, 138n64
 - and Kristeva, 138n59
 - and Sedgwick, 217

- feminist criticism. *See also écriture féminine*; French feminism
 and Acker, 108
 and Deleuze/Guattari's
 concepts, xxxix
 and experimental writing, xlii–xliii
 and Freud, xxxviii
 and literary instrumentalism,
 xxxvii–xxxviii
 post-structural feminism, xliii
Fight Club (film), 234
 Fish, Stanley, xxxv, lviin45
 Fisher, Gary, 211–12, 218, 230n164
 Fitterman, Robert, 111–12, 137n46
 Foucault, Michel
 and Acker, 106, 109
 on “*bios philosophicus*” and
 Diogenes’s public
 masturbation, 87
 Butler on, 214
 on creating culture and gay
 aesthetic, 243–4
 on gay and sadomasochistic
 cultures, 243
 on historical contingency and power
 relations, vi
 McCann’s and Szalay’s critique of,
 140n83
 and paranoid reading, 243
 on repressive hypothesis, 197, 213
 Frank, Adam, xxxi, xxxviii, 214
 Frankenstein, Victor (fiction
 character), xxviii–xxix, xxxiii, xlii,
 xlviii, li
 Franklin, Cynthia G., 199
 Freccero, Carla, 8, 9
 Freedman, Estelle B., 48n139
 Freeman, Elizabeth, vi, xlv, xlv–xlvi,
 53–4, 91, 238, 242
 French feminism, xlii–xliii, 107. *See
 also écriture féminine*
 Freud, Sigmund. *See also*
 psychoanalysis
 Burroughs on, 46n94
 and Burroughs’s *Naked Lunch*
 obscenity trial, 2
 Butler on, 175–6, 214
 desire theory and queer/feminist
 criticism, xxxviii
 and internalization of prohibition,
 214
 and interpretations of symbols, xlviii
 “the loss of some abstraction”
 quote, 169
 and Massumi’s emotion/subjectivity
 theory, xli
 on narcissism and homosexuality, 175
 Sedgwick on, 204
 Friedman, Ellen G., 136n38
Fun Home (graphic novel, Alison
 Bechdel), xlviii–lii
 futurity
 and queerness, vi–vii, xlii, xlvi, 151,
 218–19
 and subjectivity, xli–xlii
- G**
 Ganteau, Jean-Michel, 149
 gay liberation movement, 3. *See also*
 LGBTQ movements
 gay pride, 152
 Gilbert, Sandra M., *The Madwoman in
 the Attic* (Gilbert and Gubar),
 119–20
 Gilmore, Leigh, 217
 Ginsberg, Allen, 2, 3, 10, 40n11,
 43n48, 47n129
 Glass, Loren, lviin43
Glee (show), 223n7
 Goldsmith, Kenneth, 111
 Gonzalez, Alberto, 199
 Grosz, Elizabeth
 on art as political, 162
 on art unleashing a “pure
 intensity,” xxxix

Grosz, Elizabeth (*cont.*)
 “artworks don’t signify” quote, xl
 and Deleuze/Guattari’s concepts, xxxix
 on Hegelian tradition in queer theory, 185n32
 on Kristeva and feminism, 138n59
 on politics and pleasure, 161–2
 on sensation and future, xli–xlii
 Guattari, Félix. *See* Deleuze, Gilles and Guattari, Félix
 Gubar, Susan, *The Madwoman in the Attic* (Gilbert and Gubar), 119–20

H

haibun (in Sedgwick’s *A Dialogue on Love*), 197, 200–2
 Halberstam, Jack, 120, 196
 hanging routines, in Burroughs’s *The Soft Machine*, 24–5
 happiness. *See also* joy; optimism
 and Acker/Burroughs, 112
 and capitalism, 159
 and queer theory, 151–2
 and Sedgwick’s writing, 198, 219–20
 and Winterson’s writing, 181–2
 Haraway, Donna, “A Cyborg Manifesto” and Delany, 64–6
 Hardt, Michael, *Empire* (Hardt and Negri), 105, 154, 159
 Harris, Andrea, 149
 Hassan, Ihab, 5
 Hawkins, Katy, 202
 Hayles, Katherine, 5
 Hegel, Georg Wilhelm Friedrich, 53, 85, 118, 153, 185n32
 Heidegger, Martin, 116
 Heraclitus, 86

hermeneutics of pleasure. *See also* pleasure
 and Delany, 55, 79–4, 87–9
 and queer experimental literature, x
 hermeneutics of suspicion
 and critical reading, xxix
 and deconstruction, 60, 79
vs. Delany’s hermeneutics, 54–5, 61, 84
 and modes of interpretation, xxx–xxxii
 and philosophy discipline, 87
vs. postcritical reading, xi
 and queer reading of AIDS, 92
 and queer theory, xi, xxix, 193, 194, 242
 Hocquenghem, Guy, 7–9
 Hoffman, Yoel, 223n11
 Holquist, Michael, 76
 Holzer, Jenny, 109
 homonormativity
 and biopower, xi, xxxiv
 perceived as non-oppositional, vi
 homophobia
 and bad reading as survival, xxxiii
 and Burroughs’s Orientalist fantasy, 14–16
 in Burroughs’s writing, 13, 18
 and narrative of medical secularization, 38
 and spectrality, 6–7
 and trauma, 181–2
 Huber, Irmtraud, 110
 humanism
 and affective relations of reading, xxxi–xxxiii
vs. estrangement in reading, xxxvii
 and Nussbaum’s theory, xxxvi
 Hume, Kathryn, x, xlv, 121–2, 126–7

I

- imagination
 vs. hallucination (Burroughs's *Naked Lunch* obscenity trial), 2
 political significance of (in Acker), 128–31
- immanence, plane of, xl
- “incipiently social” concept,
 xxxii–xxxiii, lxn78. *See also* bad
 reading and the incipiently social
 instrumentalism
 and aesthetic agency, 242–3
 literary instrumentalism,
 xxxvii–xxxviii
- invisibility, and queer spectrality,
 14–15
- Irigaray, Luce, xlii, 106, 113, 114,
 138n59, 139n69

J

- James, Henry, xlv, 217
- Jameson, Fredric, lvin42, 66, 93,
 99n93, 167
- Japanese Death Poems*, 223n11
- Johnson, Barbara, viii, 57, 76
- joy. *See also* happiness; optimism
 and affect theory, 118
- Joyce, James, xlviii, li, 2
- judgment, and queer spectrality, 9, 39

K

- Kafka, Franz, xlvii
- Kazin, Alfred, 30–1
- Kerouac, Jack, 43n48, 45n80
- Kesey, Ken, 45n80
- Klein, Melanie, 199, 214–16, 223n6
- Konstantinou, Lee, 132, 135n20,
 136n40
- Kristeva, Julia, xlii, xliii, 106, 114,
 138n59, 202

L

- Lacan, Jacques, xlvi, 192n210
- Laplanche, Jean, xxxviii
- Le Guin, Ursula K., 172
- lesbian literature, reception of in UK
 compared to US, 183n9
- Levinas, Emmanuel, xxxvii
- Levine, Sherri, 109
- LGBTQ movements
 and affective relations and AIDS
 crisis, 195
 and equivalence of queerness with
 death, 219
 and queer theory, 152
- Likierman, Meira, 215
- literary criticism. *See also* critical
 theory; queer theory
 and affect theory, vii–viii
 “new modesty” in, xiii, 203, 243–4
 and postcritical reading, 242
 and queer reading practices outside
 academia, xxx
 and readerly feeling problem, xxxv
- literary instrumentalism,
 xxxvii–xxxviii
- Love, Heather, xxxi, 93, 196
- Lydenberg, Robin, 19, 22, 45n88

M

- Mailer, Norman, 2
- Marcus, Sharon, xxx, xxxi, 96n37,
 242–4
- Marxism
 and critical reading, livn13
 and literary instrumentalism,
 xxxvii–xxxviii
- Massumi, Brian
 and affect theory, xxxv
 on affirmative reading, critique, and
 question of dosage, 80
 on emotion vs. affect, xli, 203

- Massumi, Brian (*cont.*)
 on “intemperate arrogance of debunking” of critique, 92
 on joy, 118
 on reading and incipient action, lxn78
 on reading and sensations, xxxix–xl
 on signification preceding bodily process, 153
 use of “emotion” term, lviii51
- masturbation
 Diogenes’s public masturbation, 87
 masturbation and ghostly carrots (Palahniuk), 235
 masturbation fantasies (Sedgwick), 216–18
 masturbatory reading (Bechdel), xlix–l
 masturbatory solipsism, 232n199
 masturbatory writing (Acker), 119–20
- McCallum, E. L., 153
 McCann, Sean, 117, 119
 McHale, Brian, 167, 171–2
 McKeon, Michael, 188n98
- melancholia
 Butler on, 151
 and leftist activism, 155
 and queer theory, 151
 and Winterson’s critique of modernity, 168–9
 and Winterson’s critique of “original self” concept, 173–4
- Merrill, James, 203, 224n21
- metafiction, ix
 and Delany’s writing, 53, 57, 64, 67, 72–3
 and Winterson’s writing, 164–5
- Michaels, Walter Benn, 105
 Miller, D. A., 223n9
 Miller, Nancy K., xlii–xliii, 206
 Millet, Kate, li
 Mintcheva, Svetlana, 142n133
 misogyny, in Burroughs, xliii, 18
- modesty, “new modesty” in literary criticism, xiii, 203, 243–4
- Muñoz, José Esteban, vi–vii, xlii, li, 165, 181, 221, 230n168
- Murphy, Timothy, 14, 17, 30
- N**
- narcissism
 and Acker’s writing, 129
 and counterpublic texts (Warner), 31
 and fantasy, xliv, xlv, xlvii
 Freud on, 175
 and Sedgwick’s writing, 199, 208, 210–11, 217, 219
 and subjectivity, xlvii
 and Winterson’s writing, 168, 175, 180, 181
- Negri, Antonio, *Empire* (Hardt and Negri), 105, 154, 159
- neoliberalism. *See also* capitalism
 and Acker, 105–7, 124
 and affect, 150
 and biopolitical codification of feelings, 158
 and commodification of queer radical aesthetics discourses, xi
 and “fucking without dreaming” (Acker), 126
 and gentrification of artistic community, 124, 132
 and gentrification of queer avant-garde, xi
 and homonormativity perceived as non-oppositional, vi
 and poststructural theories, 132
 and punk culture, 132
 and state-sanctioned forms of gay relationality, 148
 and Winterson’s aesthetic conceit, 156–7
- New Criticism, affective fallacy, xxxv
- Ngai, Sianne, xxxv, 21, 49n154, 107

Nietzsche, Friedrich, 53, 82, 109,
115–16, 118, 140n88, 153, 174
Nussbaum, Martha, xxxv, xxxvi

O

Obama, Barack, and “Uncritical
Exuberance” (Butler), 150–1, 180
obscenity. *See also* Burroughs’s queer
spectrality and obscene
relationality
laws in pre-Stonewall America, xi
Naked Lunch obscenity trial, 1–4,
36–7, 38
Supreme Court’s new definition,
1–2
Ohi, Kevin, xlv
optimism
and leftists’ “traumatic identity”
(Berlant), 156–7
queer optimism, 152, 192n210, 220
Orientalism, and Burroughs, 14–16
OutWrite Convention (1994), 51–2

P

Palahniuk, Chuck. *See also* Palahniuk’s
“Guts” and queerness of aesthetic
agency
Burroughs’s influence on, 6
Fight Club, 234
“The ‘Guts’ Effect” (essay), 234
Haunted, 234, 239
Lullaby, 234
and postmodernism, ix
Palahniuk’s “Guts” and queerness of
aesthetic agency. *See also*
Palahniuk, Chuck
chapter overview, xiii
Palahniuk; coming out and *The*
Advocate interview, 233–4,
236–7; “Guts” public readings
and faintings, 234;

masturbation and ghostly
carrots, 235; notion of books as
private and consensual as sex,
235; paranoid/reparative
reading of public reading
faintings, 236–7; seductiveness
of reading and wanting to faint,
237–9; warning as afterword
and unexpected becoming,
239–40; “wasted sperm”
passage and queer sexuality as
threat to reproductive futurity,
235–6
queer aesthetics and Foucault, 243–4
queer experimental literature and
incipiently social modes of
queer belonging, 240–1
queer experimental literature *vs.*
“new modesty” in literary
criticism, 243–4
queer idioms and bad reading *vs.*
literary/cultural criticism, 241–2
surface reading, political agency and
new modes of agency, 242–3
Panagia, Davide, 177
para-academic mode
concept, x, xxx
and Delany, 52–3, 64–6, 73–4,
83–4, 92
and queer theory, 53–4
and Sedgwick, 92
paranoia, and Sedgwick, xxix, xxx, 56,
195–7, 215–16
paranoid reading. *See also* reparative
reading
and AIDS crisis context (Sedgwick),
xxix, 56
critique of Sedgwick’s paranoid/
reparative reading dichotomy,
viii–ix, xxix–xxx, 236–7
and deconstruction, 60
and Delany’s writing, 54, 80, 93
and Foucault, 243

- patriarchy. *See also* Winterson, Jeanette
 and Acker's writing, 103, 106,
 113–15, 125–6, 131
 and Burroughs's writing, xliii
 and experimental writing, xliii
 and French feminism, xliii
- Patton, Cindy, 56
- Peirce, Charles Sanders, 57
- “people who are missing” concept,
 108, 135n24
- phenomenology, xxxviii, xxxix
- philosophy, and Delany's hermeneutics
 of pleasure, 87
- Place, Vanessa, 111–12, 137n46
- Plato, 113, 200
- pleasure. *See also* hermeneutics of
 pleasure
 and politics, 161–2
 and therapy, 202–3
- politics
 and Acker, xlv, 128–31, 132
 and affect, 28, 153–4
 and affect amelioration (Berlant),
 153–4
 and art, 162
 and melancholia, 155
 and pleasure, 161–2
 and queer experimental writing,
 xlv–xlv
 and social fantasies (Burroughs's
Naked Lunch obscenity trial),
 2–4, 36–7
- Pontalis, Jean-Bertrand, xxxviii
- pornography, and academia, 91
- possession (in Burroughs), 6, 9, 14,
 16–17, 19, 25–6, 29, 38–9
- postcritical reading, x–xi, 242
- postmodernism
 and Acker, ix, 106–7, 108–10
 characteristics of postmodern
 fiction, 167, 171–2
 and language, 117–20
 and queerness, ix, 6
 and Realism, 188n98
 and turn to the self, 168
 “waning of affect” and political
 economy, 154
 and Winterson, ix, 167–8
- poststructural feminism, xliii
- poststructural theory
 and Acker, 106, 109–10, 113, 122,
 131, 132
 and art, xxxix
 and neoliberalism, 132
 and queer theory, 193, 241
 and Realism, 188n98
 and Saussurian semiotics, 113
- preface. *See also* bad reading and the
 incipiently social
 experimental writing and race/
 sexual politics, ix–x
 pleasure and queer experimental
 literature, x
 postcritical reading, x–xi
 postmodernism and queerness, ix
 queer negativity *vs.* creative queer
 relationality, v–vi
 queer relationality and queerness as
 collectivity, vi–vii
 reading, affect theory and literary
 criticism, vii–viii
 reparative/paranoid *vs.* affective
 queer reading, viii–ix
 summaries of book chapters, xi–xiii
- Prince, Richard, 109
- Proust, Marcel, “post-Proustian” love
 and Sedgwick, 207–8, 209, 240
- psychoanalysis. *See also* Freud,
 Sigmund
 and affect, xxxviii
vs. Buddhism and
 interconnectedness, 200
 and critical reading, livn13
 and Delany's *The Tales of Plagues
 and Carnivals*, 99n105
 and fantasy, 43n44

and internalization of prohibition,
214
and positive affects as identifications
with normative ideals, 180
and queer search for ethical
insight, 217
punk culture, 104, 108, 132, 136n40

Q

queerness
and adhesion, xlv–xlvi, 238
aesthetic politics of, xlv–xlvi
and “affective relation” phrase, xlii
as collectivity, vi–vii
as consumer identity, xi
and corrosion, xlv
and disembodiment, 15–16
as force of subversion *vs.* creative
queerness, v–vi
and futurity, vi–vii, xlii, xlvi, 151,
218–19
and postmodernism, ix, 6
Sedgwick’s definition of, 206
queer optimism, 152, 192n210, 220
queer theory. *See also* Sedgwick’s
memoir and queer theory’s
rediscovery of affective reading
and affective reading, 6
and affirmation, 180–1
and agency, 197, 213, 214
and “critical” *vs.* “uncritical”
feelings, 147–8
and Delany’s work, 52–3
and Deleuze/Guattari’s concepts,
xxxix
and eroticism *vs.* desire, xlv–xlvi
and French feminism, xliii
and Freud, xxxviii
and happiness, 151–2
and Hegelian tradition, 185n32
and hermeneutics of suspicion, xi,
xxix, 193, 194, 242

and historical relationship to AIDS
crisis, 92
and Lacanian understanding of
fantasy, xlvi
and LGBT politics, 152
and melancholia, 151
and para-academic writing, 53–4
and positive affect, 150–3, 155–6,
192n210
and poststructural theory, 193, 241
and queer spectrality, 8
and Winterson’s work, 148–9

R

racism
and Burroughs’s portrayal of
Mexicans, 15
and Burroughs’s racialized fetishism,
44n56
photography and racist white
masculinity, 17, 23
reader-response criticism, xxxv, xxxvii,
xxxix
reading. *See also* bad reading and the
incipiently social; critical reading;
paranoid reading; reparative
reading
and affective relations, v,
xxvii–xxviii, xxix
author-reader contract, x,
121–2, 124, 129–30
carrot on the stick approach to, x
descriptive reading, xxxi, 93
double reading, 123
masturbatory reading, xlix–l
postcritical reading, x–xi, 242
“radical” reader (Delany), 54–5,
57–9, 60, 66, 74, 77
surface reading, xxx, 242–3
symptomatic reading, xxx, livn13
“vigilant reader” (Delany), 60–1,
64–6

Réage, Pauline, 103

Realism

and postmodernism, 188n98

Winterson on, 163–4

Reed, Anthony, *Freedom Time: The Poetics and Politics of Black Experimental Writing*, ix–x, xlv

Renaissance, Winterson on, 166

reparative reading. *See also* paranoid reading

critique of Sedgwick's paranoid/
reparative reading dichotomy,
viii–ix, xxix–xxx, 236–7

and Delany's writing, 80

and Sedgwick's memoir, 92, 194–5,
197, 206, 211

ressentiment, 118, 169, 178, 220

Rice, Condoleezza, 199

Rimbaud, Arthur, "Rimbaud" in
Acker's *In Memoriam to Identity*,
122, 124–8

Rinpoche, Sogyal, 226n80, 231n189

Robbins, Harold, *The Pirate*, 123

Rock, Catherine, 126

Rohy, Valerie, xlvii

Romanticism, 53, 111, 163

Rousseau, Jean-Jacques, 173–4

Rubin, Gayle, 141n109

Russell, Jamie, 41n18, 45n78

Ryan, Michael, 57, 61–2

S

sadomasochism, 16, 122, 198, 216,
218, 243

SAMOIS, 141n109

Schulman, Sarah, 107, 140n85, 148

Scott, Darieck, 81

Sedgwick, Eve Kosofsky. *See also*
Sedgwick's memoir and queer
theory's rediscovery of affective
reading
on affect, xxxviii

on affective pedagogy, 187n63

on binary between positive and
negative affects, 151

and Buddhism; *bardo*, 221;

contribution to therapy, 198;

death as "ethical" skill, 219;

interconnectedness, 200;

pedagogy and dissolvent

relationality, xlv, 207; pedagogy

and evasion, 187n63; pedagogy

and permeability, 206–7, 210,

212; permeable

intersubjectivity, 196

on Butler, 223n9

on deconstructive analyses of
nonverbal reality, 204

and feminism, 217

on Freudian sublimation, 204

and *haibun* (in *A Dialogue on Love*),
197, 200–2

on James, Henry, 217

and narcissism, 199, 208, 210–11,
217, 219

on the novel, 200

and Palahniuk's "Guts" stories, 234,
240

and paranoia, xxix, xxx, 56, 195–6,
197, 215–16

on paranoia and queer activism in
late 1980s–early 1990s, 215

on paranoid and reparative queer
reading, viii–ix, xxix–xxx, 236–7

on paranoid reading and
hermeneutics of suspicion, 56

Permeable We! 196

on "perverse reader" concept,
xxxiii–xxxiv

and range of affective idioms, lxv76

and reparative reading in her
memoir, 92, 194–5, 197,
206, 211

on "space of high anxiety" and
reading novels, 46n93

- works; Kessler lecture, 210;
 “Melanie Klein and the
 Difference Affect Makes”
 (essay), 222n3; “Paranoid
 Reading and Reparative
 Reading” (essay), 193; “Queer
 Little Gods: A Conversation”
 (interview), 223n9; “Teaching
 ‘Experimental Critical Writing’”
 (essay), 199; *Touching Feeling*,
 223n9
- Sedgwick’s memoir and queer theory’s
 rediscovery of affective reading.
See also Sedgwick, Eve Kosofsky
- affective relations and queer theory;
 queer critics’ emphasis on
 negative affect, 196; Sedgwick
 on LGBT movement, AIDS
 and positive affect, 195–6;
 Sedgwick’s *A Dialogue on Love*
 and permeable intersubjectivity,
 196–8
- chapter overview, xii–xiii
- A Dialogue on Love*; *Dialogue’s*
 narrative form and permeable
 first person, 198–9; *Dialogue’s*
 typographic space and affective
 relationality, 204; Japanese
haibun and absence of first
 person, 199–202; modesty and
 potentiality for change, 203;
 spaciousness, affect, and
 intersubjectivity, 202; therapy
 and pleasure, 202–3;
 wordlessness, language, and
 emotion, 203–4
- A Dialogue on Love* and agency;
 Butler’s take on agency, 213,
 214; “middle ranges” of
 agency, 213; negotiation of
 embodiment as mode of
 agency, 213–14; queer activism
 and paranoia, 215–16;
- sadomasochist masturbation
 fantasies and affective
 negotiation of agency, 216–18;
 turn to Klein, 214–16
- A Dialogue on Love* and pedagogy of
 permeability; affect, pedagogy,
 and queerness, 206; Berlant’s
 critique of Sedgwick’s
 conception of impersonality,
 206; Buddhist pedagogy and
 impersonal intersubjectivity,
 206–7; love redefined and
 permeability, 207–9; reading
 Gary Fisher, circuits of
 identification, and relationality,
 211–12; relational holding and
 embracing difference, 209–12;
 reparative reading and
 focalizing the other, 211
- A Dialogue on Love* and queer
 belonging in mortality; death
 and queer futurity, 218–19;
 death as “ethical” skill in
 Buddhism, 219, 221; patience,
 happiness, and goodness, 220;
 “patient” *vs.* “client”
 terminology, 219–20; reparative
 relations, *bardo*, and
 imagination of collective
 change, 220–2
- introduction; bad reading,
 experimental literature, and
 queer theory, 193–4; context of
 Sedgwick’s turn to affect,
 193–4
- semiotics
 and Delany’s hermeneutics, 56–7
 Saussurian semiotics and
 poststructuralism, 113
- Shelley, Mary, Victor Frankenstein
 character, xxviii–xxix, xxxiii, xlii,
 xlvi, li
- Showalter, Elaine, 149

sinthomosexual, 235–6

Skerl, Jennie, 47n130

Smith, Adam, xxxvi

Snediker, Michael D., 152, 220

solipsism

and Burroughs's writing, 6, 7, 11,
12, 22, 31, 37–8, 39

and queer experimental literature, v,
xliv, xlvii, 241

and Sedgwick's writing, 199,
232n199

and Winterson's writing, 146, 149,
156, 166

Sontag, Susan, *AIDS and its
Metaphors*, 79

spectrality. *See* Burroughs's queer
spectrality and obscene
relationality

Spinoza, Baruch, 118, 120

Spivak, Gayatri, 57

spontaneity, *vs.* institutional control, 19

Stein, Gertrude, 20–1

stickiness. *See* adhesion

Stonewall, xi, 3, 30

Strauss, Richard, *Rosenkavalier*, 166

subjectivity

and art, 162–3

and conceptual art, 111

and futurity, xli–xlii

and narcissism, xlvii

as obstacle, xl–xli

surface reading, xxx, 242–3

suspicion. *See also* hermeneutics of
suspicion

vs. empathy, vii, xxix, xxxi

symptomatic reading, xxx, livn13

Szalay, Michael, 117, 119

T

Terada, Rei, lixn61

Thomas, Clarence, 199

Thurman, Robert, 230n174

Tomkins, Silvan, xxxviii, 214, 223n6

Tompkins, Jane, xxxv

Tomso, Gregory, 92

trauma, and homophobia, 181–2

Treichler, Paula, 55

trigger warnings, 40n6

Tucker, Jeffrey Allen, 56–7, 69

Tuhkanen, Mikko, 153

U

US Supreme Court, on new definition
of obscenity, 1–2

utopianism, vi–vii, 149, 156, 165,
192n219, 221

V

Van Wey, Shannon (in Sedgwick's *A
Dialogue on Love*)

“bobbing up gently” scene, 222
embodiment as mode of agency,
213, 214

first person's constraints, 201

his gender and permeable
identification, 212

his illness, 218

holding relations, 209–11

hope for family's reunification and

Sedgwick's resistance, 200

intersubjective relationality, 207

“patient” *vs.* “client” terminology,
219–20

relationality and positive affect, 202,
204, 205

sadomasochist fantasies and agency,
216, 218

session notes in Sedgwick's
text, 199

“turning out different” therapeutic
goal, 198

Varela, Francisco, 212

Verlaine, Paul, in Acker's "Rimbaud"
(*In Memoriam to Identity*), 122,
124–8

W

Wallace, David Foster, 106–7

Warner, Michael

counterpublic discourse and

orientation to futurity, lxviii

counterpublic discourse and public
agency, xxxii

counterpublic texts read as debased
narcissism, 31

cultural construction of AIDS-
related discourses, 55–6

Fear of a Queer Planet, 56

modern hierarchy of faculties and
imagination, 36

multiple localities of queer theory
and practice, liviii

queer commentary and mongrelized
genres, lxix

queer commentary's various
forms, lviii

queer culture and its politics, lxviii

queer sociability and experience
of shame, 217

The Trouble with Normal and
Diogenes, lxi

Waters, Sarah, 183n

Weber, Samuel, 76

Whiting, Frederick, 39n1

Whitman, Walt, 35

Williams, Jeffrey J., 243

Wimsatt, W. K., xxxv

Winnicott, D. W., 209, 227n94

Winterson, Jeanette. *See also*

Winterson's queer exuberance and
politics of positive affect

on art as creation, 161

on art as intimacy and public
declaration, 171

on art not being therapy, 179

on art *vs.* capitalism, 165

and "avant-garde" concept, xlv

on language and experimental
aesthetics, 171

on love as an intervention, 145,
150, 158

on love-parallel, 160

and narcissism, 168, 175,
180, 181

and patriarchy; and biopolitical
instrumentation of sexuality,
157–8; and fear of affective
exposure, 146, 147, 177–8;
and "Handel character" in *Art
and Lies*, 169–70; and ideology
of lack, 159; and medicine,
170; and narcissism, 175; and
power of art, 167; and romance
traditions, 149, 150; and
suppression of complex
emotion, 160; and suppression
of desire, 168

and positive affect, 133

and postmodernism, ix, 167–8

on queer culture, 163

and queer theory, 148–9

on realistic aesthetics, 163–4

on the Renaissance, 166

on Romanticism, 163

works; *Art and Lies*, 165–80; *Art
Objects: Essays on Ecstasy and
Effrontery*, 159, 165, 166; *The
Stone Gods*, 145, 150, 157–8,
172, 173; *Why Be Happy
When You Could Be Normal?*
181–2; *Written on the Body*,
145–7, 173

- Winterson's queer exuberance and politics of positive affect. *See also* Winterson, Jeanette
- chapter overview, xii
 - introduction; gender/sexuality as social fictions in *Written on the Body*, 145–6; visceral transmission of affect in *Written on the Body*, 146–7; Winterson's focus on emotion and queer theory, 147–8; Winterson's mainstream and academic publics, 148–9; Winterson's queer exuberance, love as “intervention” and queer becoming, 149–50
 - politics of queer affect; Butler's “Uncritical Exuberance” notion, 150–1; politics, political economy and affect, 153–4; positive affect and queer theory, 151–3; queer theory and politics of affirmation, 155–6; Winterson's sentimentality and desire for new relational structures, 156–7
 - visceral aesthetics and biopolitics; affect and love as “intervention” *vs.* political codification of sexuality, 157–8; art, pleasure, and politics, 161–2; art outside subjective experience, 162–3; art's rebelliousness and consumer culture, 159–61; non-representational aesthetics *vs.* realism and consumer capitalism., 163–5; turn to experimental aesthetics and *Art and Lies*, 165–6
- Winterson's *Art and Lies*; characters and structure of novel, 166–7; consumerist homogeneity and “effacement” of the individual, 167–8; medicine as objectifying patriarchal discipline, 169–70; melancholic attachment to the past and perpetuation of oppression, 168–9; non-representational aesthetics, politics and social becoming, 176–80; queerness and sexual difference, 175–6; queer relationality and reciprocal energetics of the Word, 170–2; sentimentality and grammar of second person, 172–3; shock of affect and non-existent original self, 173–4; violence, rape, and visceral aesthetics, 174–5
- Winterson's *Why Be Happy When You Could Be Normal?*; affirmation and queer theory, 180–1; happiness, “wound” of homophobia, and queer potentiality, 181–2
- Wittgenstein, Ludwig, 116
- Wittig, Monique, xlii, 114
- women's writing. *See* *écriture féminine*
- Wong, Norman, 51
- Z**
- “zone of proximity” (Deleuze), xl