

1. Record Nr.	UNINA9910348215903321
Autore	Freeman Elizabeth <1966->
Titolo	Beside you in time : sense methods and queer sociabilities in the American 19th century // Elizabeth Freeman
Pubbl/distr/stampa	Durham : , : Duke University Press, , 2019 ©2019
ISBN	1-4780-0635-8
Descrizione fisica	1 online resource (xii, 228 pages)
Disciplina	306.7601
Soggetti	Time - Social aspects - United States - History - 19th century Homosexuality - Social aspects - United States - History - 19th century Time perception in literature Human body in literature American literature - African American authors - 19th century - History and criticism Literature and society - United States - History - 19th century Queer theory
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Shake it off : the physiopolitics of Shaker dance, 1774-1856 -- The gift of constant escape : playing dead in African American literature, 1849-1900 -- Feeling historicisms : libidinal history in Twain and Hopkins -- The sense of unending : defective chronicity in "Bartleby, the scrivener" and "Melanctha" -- Sacra/mentality in Djuna Barnes's <i>Nightwood</i> .
Sommario/riassunto	In <i>Beside You in Time</i> Elizabeth Freeman expands biopolitical and queer theory by outlining a temporal view of the long nineteenth century. Drawing on Foucauldian notions of discipline as a regime that yoked the human body to time, Freeman shows how time became a social and sensory means by which people assembled into groups in ways that resisted disciplinary forces. She tracks temporalized bodies across many entangled regimes—religion, secularity, race, historiography, health, and sexuality—and examines how those bodies act in relation to those regimes. In analyses of the use of rhythmic dance by the Shakers; African American slave narratives; literature by

Mark Twain, Pauline Hopkins, Herman Melville, and others; and how Catholic sacraments conjoined people across historical boundaries, Freeman makes the case for the body as an instrument of what she calls queer hypersociality. As a mode of being in which bodies are connected to others and their histories across and throughout time, queer hypersociality, Freeman contends, provides the means for subjugated bodies to escape disciplinary regimes of time and to create new social worlds.
