

1. Record Nr.	UNINA9910807338703321
Autore	Horn Mirjam
Titolo	Postmodern plagiarisms : cultural agenda and aesthetic strategies of appropriation in US-American literature (1970-2010) // Mirjam Horn
Pubbl/distr/stampa	Berlin, [Germany] ; ; Boston, [Massachusetts] : , : Walter de Gruyter GmbH, , 2015 ©2015
ISBN	3-11-037910-4 3-11-039426-X
Descrizione fisica	1 online resource (294 p.)
Collana	Buchreihe der Anglia = Anglia Book Series, , 0340-5435 ; ; Volume 49
Disciplina	810.9/0054
Soggetti	American literature - 20th century - History and criticism American literature - 21st century - History and criticism Plagiarism - United States - History - 20th century Plagiarism - United States - History - 21st century Imitation in literature
Lingua di pubblicazione	Tedesco
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Front matter -- Preface and Acknowledgments -- Contents -- 1. Introducing Plagiarism Beyond Illegitimate Plunder -- 2. Framing Plagiarism as a Postmodern Negotiation of Authorship and Text Sovereignty -- 3. Plagiarism as Writing Practice in US Postmodern Literature -- 4. Conclusion: The Present and Future of Strategic Appropriation in the Arts -- Bibliography -- Index
Sommario/riassunto	This monograph takes on the question of how literary plagiarism is defined, exposed, and sanctioned in Western culture and how appropriating language assigned to another author can be considered a radical subversive act in postmodern US-American literature. While various forms of art such as music, painting, or theater have come to institutionalize appropriation as a valid mode to ventilate what authorship, originality, and the anxiety of influence may mean, the literary sphere still has a hard time acknowledging the unmarked acquisition of words, ideas, and manuscripts. The author shows how postmodern plagiarism in particular serves as a literary strategy of

appropriation at the interface between literary economics, law, and theoretical discourses of literature. She investigates the complex expectations surrounding the strong link between an individual author subject and its alienable text, a link that several postmodern writers powerfully question and violate. Identifying three distinct practices of postmodern plagiarism, the book examines their specific situatedness, precepts, and subversive potential as litmus tests for the literary market, and the ongoing dynamic notion of the concepts authorship, originality, and creativity.
