

1. Record Nr.	UNINA9910818150703321
Autore	Hale Dorothy J.
Titolo	The novel and the new ethics // Dorothy J. Hale
Pubbl/distr/stampa	Stanford, California : , : Stanford University Press, , [2020] ©2020
ISBN	1-5036-1407-7
Descrizione fisica	1 online resource (358 pages)
Collana	Post45
Disciplina	111.85
Soggetti	Aesthetics - Philosophy
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di contenuto	Frontmatter -- Contents -- Preface -- Acknowledgments -- 1 The New Ethics and Contemporary Fiction -- 2 Henry James and the Development of the Novelistic Aesthetics of Alterity -- 3 Zadie Smith's On Beauty: An Ethical Aesthetic as the Problem of Perspectivalism -- 4 J. M. Coetzee's Elizabeth Costello: The Tradition as the Sum of Its Parts -- 5 The New Ethics in the Academy: The Lesson of the Master, the Master as the Lesson -- Coda: Henry James in the Clinician's Office -- Notes -- Bibliography -- Index
Sommario/riassunto	For a generation of contemporary Anglo-American novelists, the question "Why write?" has been answered with a renewed will to believe in the ethical value of literature. Dissatisfied with postmodernist parody and pastiche, a broad array of novelist-critics—including J.M. Coetzee, Toni Morrison, Zadie Smith, Gish Jen, Ian McEwan, and Jonathan Franzen—champion the novel as the literary genre most qualified to illuminate individual ethical action and decision-making within complex and diverse social worlds. Key to this contemporary vision of the novel's ethical power is the task of knowing and being responsible to people different from oneself, and so thoroughly have contemporary novelists devoted themselves to the ethics of otherness, that this ethics frequently sets the terms for plot, characterization, and theme. In The Novel and the New Ethics, literary critic Dorothy J. Hale investigates how the contemporary emphasis on literature's social relevance sparks a new ethical description of the novel's social value that is in fact

rooted in the modernist notion of narrative form. This "new" ethics of the contemporary moment has its origin in the "new" idea of novelistic form that Henry James inaugurated and which was consolidated through the modernist narrative experiments and was developed over the course of the twentieth century. In Hale's reading, the art of the novel becomes defined with increasing explicitness as an aesthetics of alterity made visible as a formalist ethics. In fact, it is this commitment to otherness as a narrative act which has conferred on the genre an artistic intensity and richness that extends to the novel's every word.
