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Nota di contenuto	Part 1 -- Chapter 1: This Way Please: Possibilities of Pluralism -- Chapter 2: The Linguistic Turn after Richard McKeon: Richard Rorty and Robert Brandom -- Chapter 3: Aspect Perception in Brandom and Wittgenstein -- Part 2 -- Chapter 4: Topics, Tropes, Arguments I: Terms (including a Companion to Chapter Four) -- Chapter 5: Topics, Tropes, Arguments II: Sequences -- Chapter 6: Topics, Tropes, Arguments III: Consequences: The Prism-House of Language -- Part 3 -- Chapter 7: Judgment Calls: Sweating the Little Things in Reginald Rose's and Stanley Lumet's "Twelve Angry Men" -- Chapter 8: Nothing Doing in Edith Wharton's Ethan Frome: "I had the sense that the deeper meaning of the story was in the gaps." -- Chapter 9: Not Without Reason: Thinking Elizabeth Bishop's Weak-Transcendental "Crusoe in England" -- Chapter 10: Grammar School for the Aspect-blind and A-rhetorical: Elizabeth Bishop's "Over 2,000 Illustrations and a Complete Concordance" (or, Allin All More or Less).
Sommario/riassunto	"Here is a bold new book that, if read with care, may well re-orient studies in the humanities. Pluralism and rhetoric appear here brighter

than ever, Brandom and Wittgenstein do work we never expected of them, and we learn to read Elizabeth Bishop, Edith Wharton and Twelve Angry Men better than we ever imagined to be possible.” —Kevin Hart, Duke University

This book reinvents aspects of the rhetorical tradition as part of a philosophical pluralism oriented to “the whole of things”. Its chapters unfold some of the ethical and intellectual responsibilities philosophy and rhetoric share, their commitments toward literature broadly conceived, the limited authority of their interpretations, and the kinds of judgments they issue in. Part One, drawing chiefly on Ludwig Wittgenstein and Richard McKeon, leverages a central line of argument regarding “Rationality” in the pragmatism of Robert Brandom. Part Two pivots to specific instances of the range of rhetorical argument found in surprising places and in sophisticated arrangements. The book as a whole culminates in Part Three, where the author demonstrates how “ordinary language criticism” fruitfully bears on cultural models – film, drama, novels, poetry –belonging to “American Low Modernism.”

Walter Jost is Professor of English at the University of Virginia, USA, and author of *Rhetorical Thought in John Henry Newman* and *Rhetorical Investigations*. He has edited or co-edited seven other books, among them *Rhetoric and Hermeneutics in Our Time* and *Ordinary Language Criticism: Literary Thinking After Cavell After Wittgenstein*.

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