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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Preface -- Introduction -- Chapter 1: James D. Lilley - Being Singularly Impersonal: Jonathan Edwards and the Aesthetics of Consent -- Chapter 2: Colin Dayan - Melville's Creatures, or Seeing Otherwise -- Chapter 3: Paul Grimstad - On Ecstasy: Sharon Cameron's Reading of Emerson -- Chapter 4: Johannes Voelz - The Recognition of Emerson's Impersonal: Reading Alternatives in Sharon Cameron -- Chapter 5: Vesna Kuiken - On the Matter of Thinking: Margaret Fuller's Beautiful Work -- Chapter 6: George Kateb - Reading Nature -- Chapter 7: Branka Arsic - What Music Shall We Have? Thoreau on the Aesthetics and Politics of Listening -- Chapter 8: Kerry Larson - Hawthorne's Fictional Commitments: The Early Tales -- Chapter 9: Theo Davis - Hawthorne's Rage: On Form and the Dharma -- Chapter 10: Shira Wolosky - Formal, New, and Relational Aesthetics: Dickinson's Multitexts -- Chapter 11: Michael Moon - Beyond Sense: Portraits and Objects in Henry James's Late Writings -- Chapter 12: Shari Goldberg - Believing in Maud-Evelyn: Henry James and the Obligation to Ghosts -- Chapter 13: Mark Noble - The Ends of Imagination: Stevens' Impersonal -- Note on Contributors -- Index.
Sommario/riassunto	"American Impersonal brings together some of the most influential

scholars now working in American literature to explore the impact of one of America's leading literary critics: Sharon Cameron. It engages directly with certain arguments that Cameron has articulated throughout her career, most notably her late work on the question of impersonality. In doing so, it provides responses to questions fundamental to literary criticism, such as: the nature of personhood; the logic of subjectivity in depersonalized communities; the question of the human within the problematic of the impersonal; how impersonality relates to the "posthuman." Additionally, some essays respond to the current "aesthetic turn" in literary scholarship and engage with the lyric, currently much debated, as well as the larger questions of poetics and the logic of genre. These crucial issues are addressed from the perspective of an American literary and philosophical tradition, and progress chronologically, starting from Melville and Emerson and moving via Dickinson, Thoreau and Hawthorne to Henry James and Wallace Stevens. This historical perspective adds the appeal of revisiting the American nineteenth-century literary and philosophical tradition, and even rewriting it"--Bloomsbury Publishing.

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