

DANIEL ALBRIGHT

# *Personality and Impersonality*

LAWRENCE,  
WOOLF,  
AND MANN

Lawrence  
Virginia Woolf  
Mann

# Personality And Impersonality Lawrence Woolf And Mann

**Lisa Rado**



## **Personality And Impersonality Lawrence Woolf And Mann:**

**Personality and Impersonality** Daniel Albright,1978      Personality and Impersonality : Lawrence, Woolf, and Mann Jerry W. Koehler,1978      Modernist Impersonalities R. Rives,2012-08-16 Rives uncovers a context of aesthetic and social debate that modernist studies has yet to fully articulate examining what it meant for various intellectuals working in early twentieth century Britain and America to escape from personality      **Modernism and Cultural Conflict, 1880-1922** Ann L. Ardis,2002-10-31 In *Modernism and Cultural Conflict* Ann Ardis questions commonly held views of the radical nature of literary modernism She positions the coterie of writers centred around Pound Eliot and Joyce as one among a number of groups in Britain intent on redefining the cultural work of literature at the turn of the twentieth century Ardis emphasizes the ways in which modernists secured their cultural centrality she documents their support of mainstream attitudes toward science their retreat from a supposed valuing of scandalous sexuality in the wake of Oscar Wilde s trials in 1895 and the conservative cultural and sexual politics masked by their radical formalist poetics She recovers key instances of opposition to modernist self fashioning in British socialism and feminism of the period Ardis goes on to consider how literary modernism s rise to aesthetic prominence paved the way for the institutionalization of English studies through the devaluation of other aesthetic practices      Optical Impersonality Christina Walter,2014-07-08 Examines modernist writers efforts to map the social implications of an evolving science of vision and visual culture Western accounts of human vision before the nineteenth century tended to separate the bodily eye from the rational mind This model gave way in the mid nineteenth century to one in which the thinking subject perceiving body perceptual object and material world could not be so easily separated Christina Walter explores how this new physiology of vision provoked writers to reconceive the relations among image text sight and subjectivity Walter focuses in particular on the ways in which modernist writers such as H D Mina Loy D H Lawrence and T S Eliot adapted modern optics and visual culture to develop an alternative to the self or person as a model of the human subject Critics have long seen modernists as being concerned with an impersonal form of writing that rejects the earlier Romantic notion that literature was a direct expression of its author s personality Walter argues that scholars have misunderstood aesthetic impersonality as an evacuation of the person when it is instead an interrogation of what exactly goes into a personality She shows that modernist impersonality embraced the embodied and incoherent notion of the human subject that resulted from contemporary physiological science and traces the legacy of that impersonality in current affect theory *Optical Impersonality* will appeal to scholars and advanced students of modernist literature and visual culture and to those interested in the intersections of art literature science and technology      Modernism and the Theater of Censorship Adam Parkes,1996-02-22 Adam Parkes investigates the literary and cultural implications of the censorship encountered by several modern novelists in the early twentieth century He situates modernism in the context of this censorship examining the relations between such authors as D H Lawrence James Joyce Radclyffe Hall and Virginia Woolf and the public controversies

generated by their fictional explorations of modern sexual themes. These authors located obscenity at the level of stylistic and formal experiment. *The Rainbow*, *Lady Chatterley's Lover*, *Ulysses*, and *Orlando* dramatized problems of sexuality and expression in ways that subverted the moral, political, and aesthetic premises on which their censors operated. In showing how modernism evolved within a culture of censorship, *Modernism and the Theater of Censorship* suggests that modern novelists, while shaped by their culture, attempted to reshape it. — *The Vital Art of D.H. Lawrence* Jack Stewart, 1999

D.H. Lawrence asserts Jack Stewart expresses a painter's vision in words supplementing visual images with verbal rhythms. With the help of twenty-three illustrations, Stewart shows how Lawrence's style relates to impressionism, expressionism, primitivism, and futurism. Stewart examines Lawrence's painterly vision in *The White Peacock*, *Sons and Lovers*, *The Rainbow*, *Women in Love*, *Kangaroo*, and *The Plumed Serpent*. Stewart's final three chapters deal with the influence exerted on Lawrence's fiction by the work of Van Gogh, Cézanne, Gauguin, and the Japanese artists Hokusai and Hiroshige. He concludes by synthesizing the themes that pervade this interarts study: vision and expression, art and ontology. — **The Modern Androgyne Imagination**

Lisa Rado, 2000. In the late nineteenth century, as changing cultural representations of gender roles and categories made differences between men and women increasingly difficult to define, theorists such as Havelock Ellis, Richard von Krafft-Ebing, and Sigmund Freud began to postulate a third, androgynous sex. For many modern artists, this challenge to familiar hierarchies of gender represented a crisis in artistic authority. Faced with the failure of the romantic muse and other two-sex tropes for the imagination, James Joyce, H.D., William Faulkner, Virginia Woolf, and other modernist writers of both sexes became attracted to a culturally specific notion of an androgynous imagination. In *The Modern Androgyne Imagination*, Lisa Rado explores the dynamic process through which these writers filled the imaginative space left by the departed muse. For Joyce, the androgynous imagination meant experimenting with the idea of a new womanly man; H.D. personified her overmind as the androgynous Ray; Bart Faulkner supplanted the muse with the hermaphrodite; and Woolf became a kind of psychic transsexual. Although they selected these particular tropes for different reasons, literary men and women shared the desire to embody perceived strengths of both sexes and to transcend sexual and artistic limitation altogether. However, courting this androgynous imagination was a risky act. It often evoked the dynamics, even the specific vocabulary, of the sublime, which Rado characterizes as a perilous confrontation with and attempted identification between self and the transcendent other, that powerful androgynous creative mind through which they hoped to generate authority and find inspiration. This empowerment toward which Joyce, H.D., Faulkner, and Woolf gesture in texts such as *Ulysses*, *HERmione*, *The Sound and the Fury*, and *Orlando* is rarely achieved. Joyce and Faulkner were unable to silence their fears of feminization and the female body, while H.D. and Woolf remained troubled by the threat of ego incorporation and self-erasure that the androgynous model of the imagination portends. Still, their pursuit of new imaginative tropes yields important insights into the work of these writers and of literary modernism. — **Mortality and Form in Late Modernist Literature** John

Whittier-Ferguson,2014-10-27 This monograph underscores the way in which mortality functions in the later poetry and prose of major modernist writers      *Performing the Literary Interview* John Rodden,2001-01-01 When authors are interviewed about their books or themselves much more is going on than a simple conversation The interview becomes a performance space for authorial orchestration and self promotion and interviewers in turn respond to such self display and theatrics Featuring absorbing conversations with nine well known authors including poets Richard Howard and Gerald Stern novelist Isabel Allende and scholar intellectual Camille Paglia *Performing the Literary Interview* is the first in depth look at this type of performance art Interviews with poets fiction writers and intellectuals enable John Rodden to identify a range of rhetorical strategies and their effects and to formulate a typology for appreciating the various roles that interviewers and interviewees assume Traditionalists foreground their work rather than themselves raconteurs are storytellers who skillfully spin anecdotes and creatively showcase their personalities and advertisers more explicitly use the literary interview to promote and sell themselves This pioneering persuasive study stakes a claim to a new area of scholarly inquiry in the humanities The literary interview can no longer be considered only as a voyeuristic window on an author or a celebrity vehicle or even an entertaining diversion but should also be approached as a serious genre meriting scholarly attention and analysis      Lateness and Modernism Sarah Collins,2019-08 Examines the role of musical figures within late modernism presenting a new understanding of the politics and aesthetics of lateness      *Literary Aesthetics of Trauma* Reina Van der Wiel,2014-04-08 *Literary Aesthetics of Trauma* Virginia Woolf and Jeanette Winterson investigates a fundamental shift from the 1920s to the present day in the way that trauma is aesthetically expressed Modernism s emphasis on impersonality and narrative abstraction has been replaced by the contemporary trauma memoir and an ethical imperative to bear witness

*James Joyce and the Phenomenology of Film* Cleo Hanaway,2017 *James Joyce and the Phenomenology of Film* reappraises the lines of influence said to exist between Joyce s writing and early cinema and provides an alternative to previous psychoanalytic readings of Joyce and film Through a compelling combination of historical research and critical analysis Cleo Hanaway Oakley demonstrates that Joyce early film makers and phenomenologists Maurice Merleau Ponty in particular share a common enterprise all are concerned with showing rather than explaining the inherence of the self in the world Instead of portraying an objective neutral world bereft of human input Joyce the film makers and the phenomenologists present embodied conscious engagement with the environment and others they are interested in the world as it is lived and transcend the seemingly rigid binaries of seer seen subject object absorptive theatrical and personal impersonal This book re evaluates the history of body and spectator focused film theories placing Merleau Ponty at the centre of the discussion and considers the ways in which Joyce may have encountered such theories In a wealth of close analyses Joyce s fiction is read alongside the work of early film makers such as Charlie Chaplin Georges Melies and Mitchell and Kenyon and in relation to the philosophical dimensions of early cinematic devices such as the Mutoscope the stereoscope and the panorama By putting

Joyce's literary work *Ulysses* above all into dialogue with both early cinema and phenomenology this book elucidates and enlivens literature film and philosophy

**Transatlantic Modernism and the US Lecture Tour** Robert Volpicelli, 2021 A study of the twentieth century transatlantic literary lecture tour with a focus on the role that this circuit played in the formation of transatlantic modernism by following a diverse group of authors Oscar Wilde W B Yeats Rabindranath Tagore Gertrude Stein and W H Auden

**Autism and Representation** Mark Osteen, 2010-04-26 Autism a neuro developmental disability has received wide but often sensationalistic treatment in the popular media A great deal of clinical and medical research has been devoted to autism but the traditional humanities disciplines and the new field of Disability Studies have yet to explore it This volume the first scholarly book on autism in the humanities brings scholars from several disciplines together with adults on the autism spectrum to investigate the diverse ways that autism has been represented in novels poems autobiographies films and clinical discourses and to explore the connections and demarcations between autistic and neurotypical creativity Using an empathetic scholarship that unites professional rigor with experiential knowledge derived from the contributors lives with or as autistic people the essays address such questions as In what novel forms does autistic creativity appear and what unusual strengths does it possess How do autistic representations whether by or about autistic people revise conventional ideas of cognition creativity language disability and sociability This timely and important collection breaks new ground in literary and film criticism aesthetics psychology and Disability Studies

**Penelope's Web** Susan Stanford Friedman, 1990 Penelope's Web published in 1991 was the first book to examine fully the brilliantly innovative prose writing of Hilda Doolittle H D's reputation as a major modernist poet has grown dramatically but she also deserves to be known for her innovative novels and essays

**Art and Affection** Panthea Reid, 1996 More than 50 after her death Virginia Woolf remains a haunting figure a woman whose life was both brilliantly successful and profoundly tragic This brilliant new biography weaves together diverse strands of Woolf's life and career offering a dazzlingly complete portrait brimming with new revelations 64 halftone illustrations

**Modernism, Narrative and Humanism** Paul Sheehan, 2002-08-01 In *Modernism Narrative and Humanism* Paul Sheehan attempts to redefine modernist narrative for the twenty first century For Sheehan modernism presents a major form of critique of the fundamental presumptions of humanism By pairing key modernist writers with philosophical critics of the humanist tradition he shows how modernists sought to discover humanism's inhuman potential He examines the development of narrative during the modernist period and sets it against among others the nineteenth century philosophical writings of Schopenhauer Darwin and Nietzsche Focusing on the major novels and poetics of Conrad Lawrence Woolf and Beckett Sheehan investigates these writers' mistrust of humanist orthodoxy and their consequent transformations and disfigurations of narrative order He reveals the crucial link between the modernist novel's narrative concerns and its philosophical orientation in a book that will be of compelling interest to scholars of modernism and literary theory

**A D.H. Lawrence Handbook** Keith Sagar, 1982 Includes information on author and

playwright D H Lawrence such as a chronology of his life a chronology of his writings a checklist of his reading calendar and maps of his travel bibliography filmography and discography      **Thomas Mann's Death in Venice** Ellis Shookman, 2003

Study of the critical reception of one of the most famous and widely read works of modern literature Thomas Mann's 1912 novella *Death in Venice* is one of the most famous and widely read texts in all of modern literature raising such issues as beauty and decadence eros and irony and aesthetics and morality The amount and variety of criticism on the work is enormous and ranges from psychoanalytic criticism and readings inspired by Mann's own homosexuality to inquiries into the place of the novella in Mann's oeuvre its structure and style and its symbolism and politics Critics have also drawn connections between the novella and works of Plato Euripides Goethe Schopenhauer Platen Wagner Nietzsche Gide and Conrad Ellis Shookman surveys the reception of *Death in Venice* analyzing several hundred books articles and other reactions to the novella proceeding in a chronological manner that allows a historical perspective Critics cited include Heinrich Mann Hermann Broch D H Lawrence Karl Kraus Kenneth Burke Georg Lukács Wolfgang Koeppen Mario Vargas Llosa and Thomas Mann himself Particular attention is paid to Luchino Visconti's film Benjamin Britten's opera and to other more recent creative adaptations both in Germany and throughout the world Ellis Shookman is associate professor of German at Dartmouth College

## Unveiling the Energy of Verbal Artistry: An Mental Sojourn through **Personality And Impersonality Lawrence Woolf And Mann**

In some sort of inundated with displays and the cacophony of instantaneous conversation, the profound energy and psychological resonance of verbal art frequently diminish into obscurity, eclipsed by the constant barrage of sound and distractions. However, located within the lyrical pages of **Personality And Impersonality Lawrence Woolf And Mann**, a captivating work of literary beauty that impulses with raw emotions, lies an unforgettable journey waiting to be embarked upon. Published with a virtuoso wordsmith, that magical opus guides readers on an emotional odyssey, delicately exposing the latent potential and profound impact stuck within the complex web of language. Within the heart-wrenching expanse of this evocative analysis, we can embark upon an introspective exploration of the book is central subjects, dissect its fascinating writing type, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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