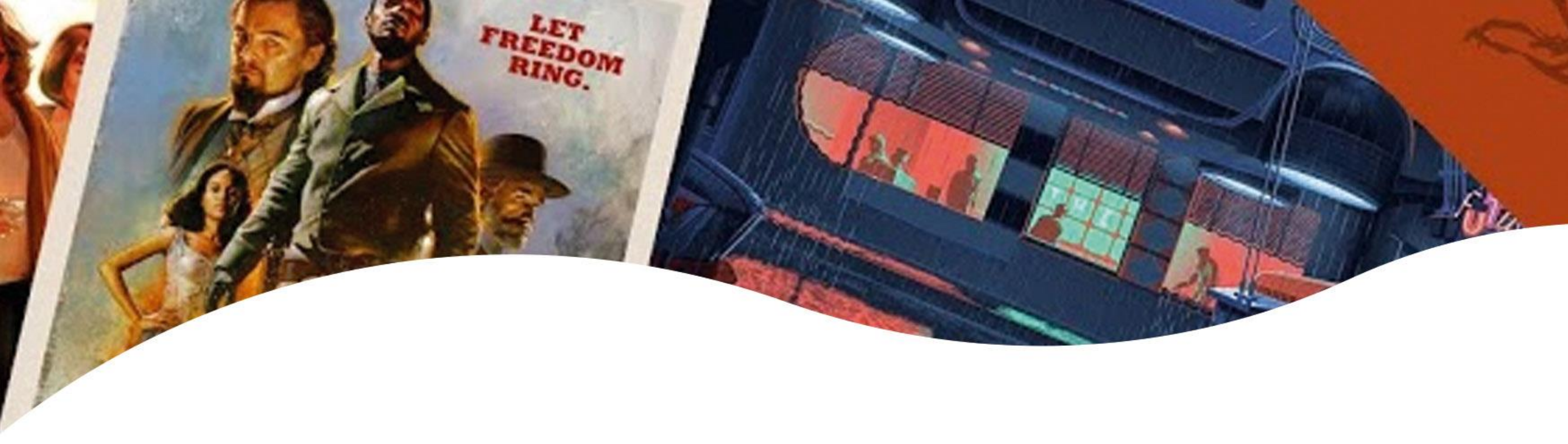
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Л. С. ДОБРОВОЛЬСЬКА, Т. П. МИРОНЕНКО

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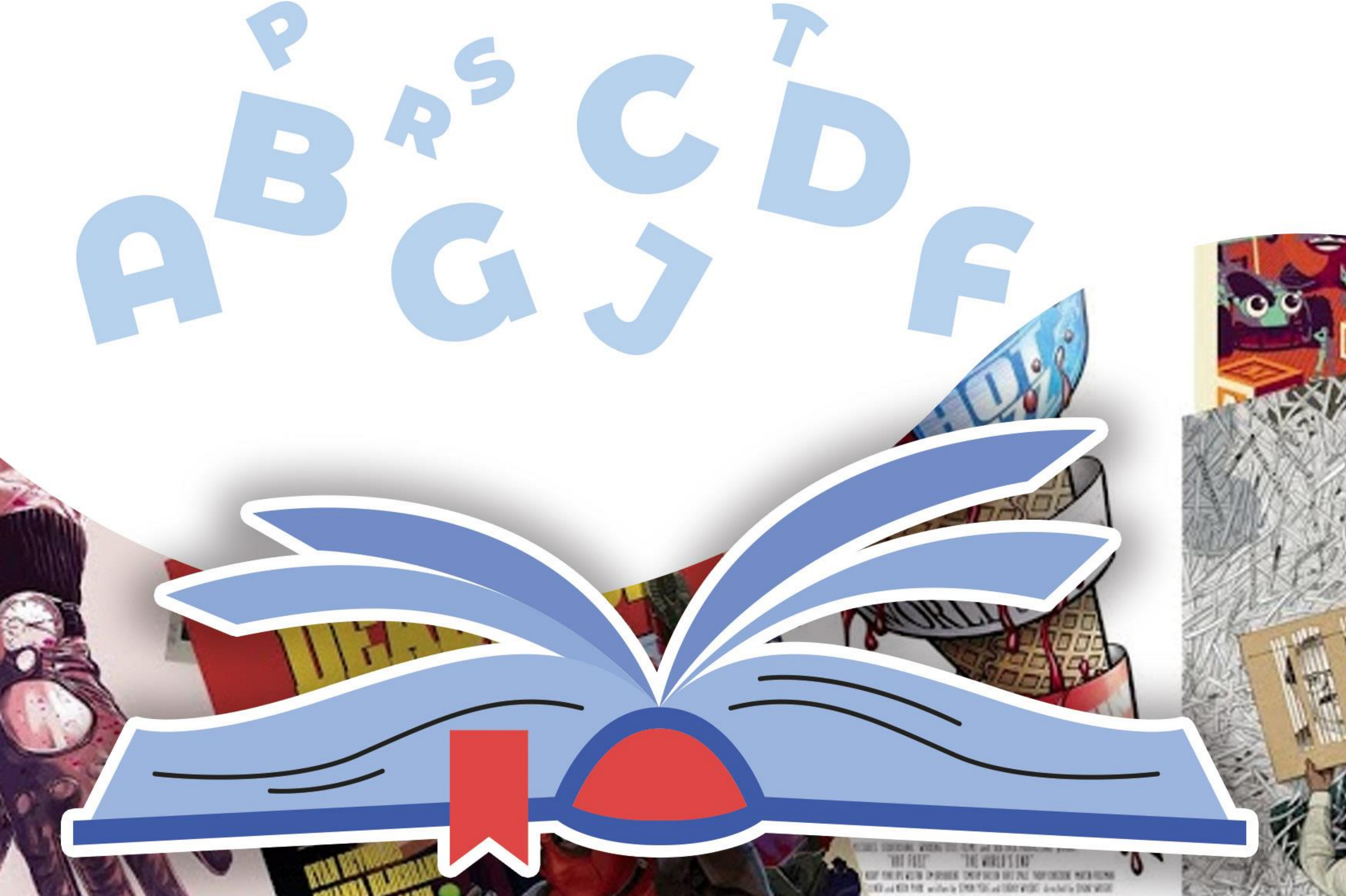
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Міністерство освіти і науки України
Миколаївський національний університет
імені В. О. Сухомлинського

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ТЕОРІЯ ТА КРИТИКА СУЧАСНОЇ АНГЛОМОВНОЇ ЛІТЕРАТУРИ ТА КІНО

Навчально-методичний посібник

Миколаїв
Видавець Румянцева Г. В.
2023

Ministry of Education and Science of Ukraine
V. O. Sukhomlynskyi National University of Mykolaiv

L. S. Dobrovolska, T. P. Myronenko

THEORY AND CRITICS OF CONTEMPORARY ENGLISH LITERATURE AND CINEMA

Manual

Mykolaiv – 2023

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Т 33

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Навчально-методичний посібник, розрахований для студентів випускних курсів, магістрантів та викладачів англійської мови, сучасний і максимально різноманітний методичний інструментарій з питань теоретичних поглядів літературознавства XX століття поєднуючи лінгвістику яка досліджує мову, її функції, універсальні характеристики, структуру, та літературознавство покликане розширити знання з художньої літератури країни, мова якої вивчається, літературних теорій та течій.

Завдання курсу «Теорія та критика сучасної англомовної літератури та кіно» сформувати концептуальні основи літературознавчого мислення студентів, які сприятимуть його професійному зростанню, постійній спрямованості на розширення і вдосконалення знань і навичок, інноваційні пошуки тощо.

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Preface or Acknowledgement

The task of this developed manual is to get acquainted Ukrainian students with the diversity of American and British Literature and Cinema of the Twenty – Twenty – First centuries and give the instruments to analyse critically such pieces of art as fiction and film. The structure of the manual is aimed to help students to understand and analyse these types of art through the prism of literary theories and movements which are peculiar characteristics to this period of time.

The manual motivates students to understand better another culture or cross-cultural aspects and integrated courses – literature and linguistics from humanistic, critical as well as philological, linguistic and philosophical viewpoints.

Introduction

The global context of the plural character and identity has been observed in American and British Literatures since the 70's -90's of the Twentieth Century and Twenty-First Century. American and British literature is rich of literary theories and movements, genres, writers and, probably, we should put the writers on the first place in this enumeration, because if we did not have them what literary theories, movements and genres we would discuss. In this context the problem of globalization in literature does not mean the abolition of the problem of identification and self-identification. The globalization in this perspective means the enlargement if not eradication of boundaries in literature and goes parallel with the answers to the questions: Who am I; What am I; Where are my roots; What can I bring to this world. The solution of these questions is perpetual from philosophical view point but in the era of globalization they are of great importance.

It would be unreasonable to speak about contemporary American and British Literature as something accomplished because we live in the Twenty first century now and consequently this literature is in process and as M.H.Abrams says "the contemporary literature scene in America is crowded and varied, and these lists could really be expanded. We must wait the passage of time to determine which writers now active will emerge as enduringly major figures in the cannon of American Literature." [1]

The Subject of Literary Theory

Literary theory and literary criticism are interpretive tools that help us think more deeply and insightfully about the literature that we read. Over time, different schools of literary criticism have developed, each with its own approaches to the act of reading.

“Literary theory” is the body of ideas and methods we use in the practical reading of literature. By literary theory we refer not to the meaning of a work of literature but to the theories that reveal what literature can mean. Literary Theories is a description of principles and tools that help to understand literature. Literary Theories formulates the relationship between author and work; Literary Theories develop the significance of race, class, and gender for literary study within the text; it traces the history and evolution of the different genres – narrative, dramatic, lyric, novel and short story that emerged later, - where formal literary elements and literary structure investigate are investigated. Lastly, literary theories view the literary work more as a product of culture than an individual author and in turn how those texts help to create the culture. In Literary theories exists three main directions: ***Sociological*** – figurativeness; ***Formalistic*** – structure of work; ***Historical*** – the process of the theory development.

Sociological – most literary historians and critics have taken some account of the relation of individual authors to the circumstances of the social and cultural era in which they live and write, as well as of the relation of a literary work to the segment of society that this fiction represents or to which the work is addressed. ***Example:*** Feminist criticism which emphasizes the role of male interests and assumptions as determinates of literary content, form, values, and interpretations. Marxist theory, which view the economic basis of social organization, class ideologies, and class conflicts are also reflected in literature.

Types of Literary Theory

There are many literary theories and different lenses through which literature can be examined, but there are a few general statements that can summarize the elements of literary theory.

1. Literary criticism does not criticize the author or the literary work. Rather, it seeks to be an investigative review asking how something functions within the text.
2. Philosophy is a component in literary criticism as we analyze life and how it is lived in comparison to a text. Life has reverberating effects, and just like philosophers have studied those reactions, literature evaluates those attitudes.
3. Literary theory can be used to interpret all of life, not just a text. When we seek to analyze literature, we are also analyzing the world in which we live.

No introduction to literary theory is complete without a discussion of the plethora of literary theories that exist. Below are seven types of literary criticism theories that are often used to evaluate literature.

Taken and adapted from https://study.com/learn/lesson/literary-theory-overview-criticism.html

The definition of modern and postmodern

The discussion concerning the peculiarities between modernism and postmodernism and their boundaries is still underway. Terms modern and postmodern in literature are closely connected. According to M.H. Abrams the term "modernism" is widely used to identify new and distinctive features in the subjects, forms, concepts and styles of literature and the other arts in the early decades of the twentieth century." [1] He writes that this period was signified and signalized by the appearance of such writers of modernist innovation as J.Joyce's *Ulysses*, T.S.Eliot's *The Waste Land* and Virginia Woolf's *Jacob's Room* as well as the works of other writers who experimented in the process of fiction writing in the later period like

William Faulkner, Ernest Hemingway. A prominent feature of modernism is the phenomenon called avant-garde which is a part of modernism.

“The term postmodernism is applied to the literature beginning after the World War II where the “effects on Western moral of the first war were exacerbated (strengthen) by the experience of Nazi totalitarianism and mass extermination, the threat of total destruction by the atomic bomb (nuclear weapon), the progressive devastation of the natural environment, and the ominous (предвещающий) fact overpopulation. *Postmodernism involves not only a continuation, sometimes carried to an extreme, of the countertraditional experiments of modernism, but also diverse attempts to break away from modernist forms which had, inevitably, become in their tern conventional, as well as to overthrow the elitism of modernist “high art” by recourse for models to the “mass culture” in film. Television, newspaper, cartoons and popular music”.[1]* Postmodernism is interpreted as a self-reflection of a self-identity and thus the main signs of postmodernism are self-reflection, self-identity, connection with the past, knowingness, recomprehention from philosophical viewpoint, multilevel text or intertextuality, method of game, play of associations and metaphors.

Postmodernism in literature as well as in arts has parallels with the movements known as poststructuralism in linguistic and literary theory. *In this case poststructuralists undertake to subvert (throw down) the foundations of language in order to demonstrate that its seeming meaningfulness dissipates, for a rigorous inquirer, into a play of conflicting indeterminacies, or else undertake to show that all forms of cultural discourse are manifestations of the reigning ideology, or of the relations and constructions of power, in contemporary society [1].*

Literary Theories and Movements of the Twentieth Century

During the last 25-30 years and more literary critics have being extensively debating the term "postmodernism". Some of them determine it as the continuation and development of modernist ideas; others determine postmodernism as a radical break with classical modernism, while the others again view past literature and culture retrospectively through postmodern eyes, identifying text and authors as already postmodern. So this is not simply a question "what postmodernism is", this is much broader, a philosophical, aesthetic, ideological question of interests of academic disciplines – philosophy, social and political theory, sociology, art history, architecture, media and cultural studies and forms of cultural production – architecture, film and video, pop and rock music as well as literary theory and criticism. So we live in postmodernism culture.

The next step in searching the term or notion postmodernism as both descriptive and evaluative is the necessity to differentiate between the following terms: postmodern, postmodernity and postmodernism and give the answer if it is right to use them interchangeably. *In Reader's Guide to Contemporary Literature (1) the author says that for many, the best solutions to this is to employ the term "postmodern" or "postmodernity" for general developments within this period and to reserve the term "postmodernism" for developments in culture and arts.*

Postmodern writers break down conventional boundaries of discourse**,** between fiction and history, or autobiography, realism or social realism and fantasy in the bricolage of forms and genres.

Linda Hutcheon, a Canadian academic and a university Professor in the Department of English and of the Centre for Comparative Literature at the University of Toronto, characterizes her work on postmodernism as an interest in self-reflexive approaches to the study of texts.[1] Hutcheon's publications reflect an interest in aesthetic micro-practices such as irony, parody and adaptation. Hutcheon has also authored texts which synthesize and contextualize these practices with regards to broader debates about postmodernism, such as The Politics of Postmodernism

(Routledge, 1989), A Poetics of Postmodernism (Routledge, 1988), and Rethinking Literary History (OUP, 2002).

Hutcheon coined the term *historiographic metafiction* – are "those well-known and popular novels which are both intensely self-reflexive and yet paradoxically also lay claim to historical events and personages"). Historiographic metafiction is a quintessentially postmodern art form, with a reliance upon textual play, parody and historical re-conceptualization. to describe those literary texts that assert an interpretation of the past but are also intensely self-reflexive (i.e. critical of their own version of the truth as being partial, biased, incomplete, etc.) (Poetics, 122-123). Historiographic metafiction, therefore, allows us to speak constructively about the past in a way that acknowledges the falsity and violence of the "objective" historian's past without leaving us in a totally bewildered and isolated present (as Jameson has it).

Many of Hutcheon's writings on postmodernism are reflected in a series of books she has written and edited on Canada. The Canadian Postmodern is a discussion of postmodern textual practices used by Canadian authors of the late twentieth century such as Margaret Atwood While she is best known for her work as a novelist, she is also a poet, having published fifteen books of poetry to date, she is a part of a long line of women with feminist involvement. Many of her poems have been inspired by myths and fairy tales, which have been interests of hers from an early age. Atwood has published short stories. She has also published four collections of stories and three collections of unclassifiable short prose works, and Robert Kroetsch. Hutcheon argues irony is a "...semantically complex process of relating, differentiating, and combining said and unsaid meanings - and doing so with an evaluative edge" that is enabled by membership in what she describes as "discursive communities". It is through membership in a shared discursive community that the listener is able to recognize that a speaker might be attempting offer an unsaid evaluation.[2] She argues that Canadians lack of a clear nationalist metanarrative and international influences such as history as a British colony, proximity to the United

States of America, and immigration, are disposed to seeing their identities as ironic – caught up in multiple discursive communities.[3]

Linda Hutcheon's work on contemporary fiction has pursued the critical mode that postmodernism literature can adopt in this broad textual or narrative universe: at once complicit and subversive. The self and history, she argues, are not lost in postmodern fiction (or what she terms "historiographic metafiction); but newly problematized there. This self-conscious problematization of the making a fiction and history is a prime characteristic of the postmodern; a productive intertextuality which neither simply repudiates (deny) the past nor reproduces (depict) it as a nostalgia. Postmodernist irony and paradox, in this view, signals a critical distance within the world of representations, raising questions about the ideological and discursive construction of the past and less about the truth than about whose truth is at stake in those narrative constructions.

The term ***modernism*** appeared as a notion at the boundary of the twentieth century and had developed into postmodernism with its subdivisions we may view a scheme (model) of literary theories and movements of the last century to understand better the contemporary literature and its theory and its vector at the beginning of the twenty first century.

Modernism Movements and Theories

Modernism Movements - 1900s-1950s

- *avant-garde*
- *futurism*
- *expressionism*
- *dadaism*
- *surrealism*
- *imaginism*
- *existentialism*

Avant-garde

Being progressive and experimental in different art forms is very much down to the skill of the artist, but doing so in literature is something which escaped the avant-garde movement for quite some time, but as creative people mixing with other artists, writers were soon following the lead of other artists in experimenting within their medium. Some writers may look to do different things in terms of the structure of the work and the way sentences go together, while others working in poetry would create new forms and new ways of working.

One of the key things about being avant-garde in literature is that it is all about breaking the existing rules about writing, and whether these are in poetry or in fictional writing, pushing the boundary and expressing themselves in a different way that doesn't conform to the existing rules is vital. It is something, which is often easier to do in poetry than in prose, but there are certainly writers who have been at the forefront of changing how people think about literature, and has made writing an art form that is about more than just telling a story, but is actually about the form as much as the content.

Experimentation within literature is something that has always happened, and the success or failure of different authors, even the ones that are very famous will very much be in the eye of the beholder, as the experimentation can mean that their work becomes more difficult to read, or to listen to. Although it can be a unique and individual way of expressing opinions and of working out new ideas, the changes in the format can also limit the audience for such work, and make it more difficult for people to access their work.

When it comes to the authors that have moved literature forward in ways that has been acknowledged through the avant-garde experimentation, one name stands above the rest in this field which is James Joyce, who was constantly experimenting with the medium of writing, and actually being successful in doing so, with landmark works such as 'Ulysses' being lauded as seminal works of literature that has led to Joyce being a large part of many English literature courses. As well as Joyce, there are many poets who have also helped to push literature forward, and another of the biggest exponents of the avant-garde within literature is Jack Kerouac.

Looking at experimentation and boundary pushing in literature, it is slightly different to doing so in other art forms, as there are standard structures within writing that have to be adhered to, and working outside of those boundaries can often make the work difficult, if not impossible to read and comprehend accurately. However, the important aspect that makes a difference between something that is badly written and something, which is actually a part of the avant-garde literary tradition is the artistic merit behind the writing itself, and even though it may require thought to identify the work and the purpose, it can be well worth the effort.

Futurism

The most important Italian avant-garde art movement of the 20th century, Futurism celebrated advanced technology and urban modernity. Committed to the new, its members wished to destroy older forms of culture and to demonstrate the beauty of modern life - the beauty of the machine, speed, violence and change. Although the movement did foster some architecture, most of its adherents were artists who worked in traditional media such as painting and sculpture, and in an eclectic range of styles inspired by Post-Impressionism. Nevertheless, they were interested in embracing popular media and new technologies to communicate their ideas. Their enthusiasm for modernity and the machine ultimately led them to celebrate the arrival of the First World War. By its end the group was largely spent as an important avant-garde, though it continued through the 1920s, and, during that time several of its members went on to embrace Fascism, making Futurism the only twentieth century avant-garde to have embraced far right politics.

Key Points

The Futurists were fascinated by the problems of representing modern experience, and strived to have their paintings evoke all kinds of sensations - and not merely those visible to the eye. At its best, Futurist art brings to mind the noise, heat and even the smell of the metropolis.

Unlike many other modern art movements, such as Impressionism and Pointillism, Futurism was not immediately identified with a distinctive style. Instead its adherents worked in an eclectic manner, borrowing from various aspects of Post-Impressionism, including Symbolism and Divisionism. It was not until 1911 that a distinctive Futurist style emerged, and then it was a product of Cubist influence.

The Futurists were fascinated by new visual technology, in particular chrono-photography, a predecessor of animation and cinema that allowed the movement of an object to be shown across a sequence of frames. This technology was an important influence on their approach to showing movement in painting, encouraging an abstract art with rhythmic, pulsating qualities.

Futurist poetry is characterised by unexpected combinations of images and by its hyper-concision (in both economy of speech and actual length). Futurist theatre also played an important role within the movement and is distinguished by scenes that are only a few sentences long, an emphasis on nonsensical humour, and attempts to examine and subvert traditions of theatre via parody and other techniques. Longer forms of literature, such as the novel, have no place in the Futurist aesthetic of speed and compression. Futurist literature primarily focuses on seven aspects: intuition, analogy, irony, abolition of syntax, metrical reform, onomatopoeia, and essential/synthetic lyricism.

Expressionism

When it comes to defining a specific art form, it will always be something that is a little elusive and intangible, and what some people may consider to be an accurate definition of expressionism might end up being different to that which other people what consider to be covered by the term. There is no doubt that the overall movement of expressionism has been vital in pushing forward the artistic field, and has proved to be an important part of the avant-garde movement in making the experimental and progressive part of art more forward thinking, and in achieving progress in the art form.

One of the biggest motivators for those who are the biggest exponents of expressionism is that they are really trying to express their emotions about the subject they are working through the art itself, and this means that there can be a surreal or twisted vision of what may have started as an original and fairly banal subject. There is no doubt that different artists have different ways of expressing this emotional aspect through their work, and it is all a part of what makes expressionism a very individual and distinctive niche of the art world, and one that stands apart from many other branches.

Although there may have been some historic artists that might have fallen within the expressionism definition, for the most part it is very much a branch which developed and grew during the twentieth century, and is an artistic force that has really been very much a modern trend. The art that has made up expressionism may not necessarily have to be modern in terms of the subject of the work itself though, as much of what expressionism does is to provide a new and different perspective on topics that have been done in more traditional ways before.

When it comes to the main forces behind the movement, one of the most important and famous paintings is that of 'The Scream', created by Edvard Munch, but this has also developed a certain notoriety outside of the art world as it was audaciously stolen from a gallery in recent years. Other famous artists which fell under the expressionism banner were Franz Marc and David Hockney, in a branch of art which was largely driven by the great European artists, who were often centered in and around the French capital, and helped to further develop the reputation of Paris as a city which was an artistic hotbed.

Defining expressionism is something that is not necessarily easy, but it can generally be looked at a type of art that is certainly distinctive and individual in how it looks, but also says a lot more about the emotion of the artist and how they are considering the topic rather than just providing an accurate portrayal of the subject. Expressionism was a major force in the art world in the twentieth century, and pushed the boundaries of what could be considered artistic, and helped move the attention of people away from the more traditional art to that which was at the fringes of the art world.

Dadaism

Dadaism is an art and international literary movement that used nonsense and ridicule to emphasize the meaningless of themodern world. Originally, it started 1916 as a protest against World War I and formally ended in 1923. Although short lived, and considered to be an “anti-literary” and “anti-art” movement, it had a huge impact on art and literature movements of 20th century such as: Surrealism, Constructivism, Lettrism, Fluxus, Pop- and Op-Art, Conceptual Art, Minimalism.

Main characteristics:

- Established artistic freedom
- Nonsensical poems
- Combining words randomly

Surrealism

Defining **surrealism** is something that is both simple and very difficult, as there are many things that may not necessarily be realistic, yet not fall into the artistic field of surrealism, and pinning art down and labeling it as one thing or another can often be a case of pigeonholing to make it easier to deal with, rather than accepting the art on its own merits. Surrealism is something that because of its very nature strives to be different and strange, and can often lead to something that doesn't work, but when done by a master it can be one of the most striking and memorable things to observe.

As with many other areas within art, surrealism had much of its development and growth in Paris, where people were pushing the boundaries in terms of taking normal things, and incorporating them into artworks that were very much out of the ordinary, and it is the change of context, which is really a big part of surrealism. It is also a large part of the developments in other types of art, and although it may have started as a medium on canvas, there are many different types of artistic media that now utilize and surrealist approach to have the biggest possible effect.

When it comes to the biggest name that has come from surrealism, there is no doubt that Salvador Dali is probably the most famous of the surrealists, and as well as his distinctive and individual appearance, his art was also very much something that was very unique, and stemmed from an interesting imagination and view of the world. In much the same way as the art form itself went from the traditional and spread into other forms, Dali also created wonderful and stunning sculptures, and also ventured into other types of media too.

As well as the work of Salvador Dali, surrealism brought other experimental artists into the culture, who often gained acknowledgment and popularity as more people became interested in art that was outside the traditional rules, and one of the most popular of these was Armenian painter Arshile Gorky, who created some exceptional surreal portraits. Still working on canvas, but in a very different way and getting some very different results from the use of paint on canvas, Jackson Pollock's work is very distinctive and certainly qualifies into the surrealism movement.

On a very basic level, surrealism is simply any art that can be qualified as being surreal, and with so many different artists working to their own ideas and methods, what falls within surrealism will look very different moving from the work of one artist to another. The advent and development of surrealism within art moved the style away from the simple and realist portrayal of what is seen onto the canvas, and actually takes this and puts the emphasis on what the artist can imagine from the subject. This is what makes surrealism such an individual thing, and the minds of different artists bring out very different things from subjects that can actually be quite similar, yet look completely at odds with each other.

Existentialism

Existentialism is a philosophical thought that was translated into a literary work of the late nineteenth and twentieth century. Literature of this period was highly inspired by the writings of philosophers such as Kierkegaard, Nietzsche, Heideggar, Jasper and a Russian author Fyodor Dostoyevsky, whose great novels Notes from the Underground and The Brothers Karamazov made him one of the most respected and influential writers of the movement. Existentialist themes are also presented in the theatre of the absurd.

Main characteristics:

- Preoccupation with human existence
- Absurdity of existence
- Limitations of reason
- Interest in dramatic and tragic aspects of life
- Interest in various forms of consciousness
- Literary analysis of self-deception
- Themes of anxiety, guilt, and solitude
- Anguish as a universal element of life
- Unpredictable and perversely self-destructive characters

- Individuals bear responsibility for their actions
- Existence cannot be fully understood through empirical effort
- There is no common standard of perception for religious and ethical matters

Postmodern Theories and Movement

1960s-2021

1960s: Structural criticism, Modern forms of feminist criticism, Stylistics

Structural criticism

"New" criticism or structural criticism involves the actual analysis of the words and structure in literature. In high school, most students learned the literary elements that are observed by "new" critics such as paradoxes, ironies, ambiguities, etc. "New" criticism analyzes the use of these literary elements and their effect on the literature. Formalist critics analyze these narrative conventions' effects on the structure of literature and how they enhance its meaning. Structuralist critics look for the use of signs and symbols in literature and their effects on a work's meaning. Writing involves the use of language which is basically the manipulation of signs and symbols to make meaning. Structuralist critics look for the influence of certain signs and symbols on the meaning of literature.

The Formalist, Structural, and "New" Criticism are all inter-related and built off one another. These criticisms focus on the mechanics of a piece of literature, song, movie, poem, painting, etc. These elements may include irony, paradox, metaphor, and symbol, imagery, similes, etc. It stresses close attention to the text itself rather than external focuses such as time period or the author’s state of mind. New Criticism however, was made popular between the 1940s and the 1960s.

Analyzing a text from a **Formalist / Structuralist** critique involves and in-depth study of the text and the rhetorical and literary devices used to convey meaning. This study includes reading, annotating, and interpreting those literary devices and figuring out to which literary and persuasive purpose each served, and whether or not they served that purpose effectively. These devices help to improve writing and clarity. Instead of focusing on history and current contradictory issues within each text, Formalists focus on the structure and literary content of the text.

Modern forms of feminist criticism

First Wave Feminism - late 1700s-early 1900's: writers highlight the inequalities between the sexes.

Second Wave Feminism - early 1960s-late 1970s: building on more equal working conditions necessary in America during World War II, movements such as the National Organization for Women (NOW), formed in 1966, promoted feminist political activism.

Third Wave Feminism - early 1990s-present: resisting the perceived essentialist (over generalized, over simplified) ideologies and a white, heterosexual, middle class focus of second wave feminism, third wave feminism borrows from post-structural and contemporary gender and race theories to expand on marginalized populations' experiences.

Stylistics

The term stylistics has been applied to critical procedures which undertake to use different scientific analysis of style of literary text.

Linguostylistics

- Deals with the language tissue of a text;
- Centers on connotative meanings that can be derived from language means themselves;
- Focuses on identifying expressive means and stylistic devices and their interpretation.

Literary Stylistics

- Makes up a part of the theory of literature and poetics;
- Centers on peculiarities of literary genre, literary trend, means of artistic expressiveness, image system;
- Takes into account the biography of the author, her/his aesthetic values and world perception; her/his individual use of language means and artistic mastery;
- Resorts to the knowledge of the history of literature in the process of interpretation.

1970s

- modern semiotics
- psychoanalysis
- deconstruction (poststructuralism)
- theory of an anxiety of influence
- discourse analysis
- various forms of reader-response criticism
- reception theory
- speech-act theory

Modern Semiotics

At the end of the XIX century Charles Sanders Peirce, the American Philosopher, described a study that is cold “semiotic”, and in his Course in General Linguistics (1915) the Swiss linguist Ferdinand de Saussure independently proposed a science that is cold “semiology”. Since then ***semiotics*** and ***semiology*** have become alternative names for the semantic study of signs (conveyors of meaning), as these function in all areas of human experience.

Modern semiotics, like structuralism, has developed in France (Swiss linguist F. de Saussure), Pirse so that many semiotics are also structuralists. They deal with the set of social phenomena or social production as “texts”; that is, as constituted, by self-sufficient, self-ordering, hierarchical structures of differentially determined signs, codes, and rules of combination and transformation which make the texts “meaningful” to members of a particular society who are competent in that signifying system.

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Psychoanalysis is a literary approach where critics see the text as if it were a kind of a dream. This means that the text represses its real or latent content behind obvious content. The process of changing from latent to manifest content is known as the dream work, and involves actions of concentration and displacement. The critic analyzes the language and symbolism of a text to reversethe process of the dream work and arrive at the underlying latent thoughts. Psychoanalysis is one of the trends in Literature criticism; it is connected or follows from the Freud “Oedipal conflict”.

The object of psychoanalytic literary criticism is the psychoanalysis of the author or of a particularly interesting character. But many more complex variations are possible. The concepts of psychoanalysis can be deployed with reference to the narrative or poetic structure itself, without requiring access to the authorial psyche (an interpretation motivated by Lacan's remark that "the unconscious is structured like a language"). Or the founding texts of psychoanalysis may themselves be treated as literature, and re-read for the light cast by their formal qualities on their theoretical content (Freud's texts frequently resemble detective stories, or the archaeological narratives of which he was so fond).

Like all forms of literary criticism, psychoanalytic criticism can yield useful clues to the sometime baffling symbols, actions, and settings in a literary work; however, like all forms of literary criticism, it has its limits. For one thing, some critics rely on psychocriticism as a "one size fits all" approach, when in fact no one approach can adequately illuminate a complex work of art.

Theory of an anxiety of influence. Harold Bloom says that every poem is a misinterpretation of a parent poem: the artistic development of the great poet occurs from admiration and imitation of the poetic forebear to rejection and displacement, and finally to a crucial “misprision (misreading)” by which the new poet deforms and recasts the work of the precursor to make something quite new. The struggle of Wordsworth with Milton, Shelly with Wordsworth.

Discourse analysis **–** developed in 1970s and linguists and philosophers of language have focused their analyses on isolated units of language – the sentence, words or even a single word, phrases, and figures – in abstraction from an utterance. From literary stylistics and pragmatics—the study of how people understand language in context. Discourse analysis means different things to different people dependent on their philosophical and theoretical background.

Basically discourse analysis means a way of approaching a problem or a situation through 'deconstructing' the text. That is getting to understand the hidden motivation behind the text. For example discourse analysis is quite often used to analyse political text to try and understand power relations.

Discourse analysis is not about trying to make a claim to a 'truth' or an absolute reality. It is more about providing an opportunity for debate to facilitate growth.

There is no one accepted way of undertaking research involving discourse analysis and even well-known authors on the subject are open to ongoing criticism of their approach. However, this all provides further opportunity for debate and ultimately growth.

It may be taken into consideration a sequence of sentences that involve a writer and a reader in a specific situational context. Since the late 1970s, a number of critics have increasingly adapted discourse analyses to the examination of the dialogue in novels and dramas. A chief aim is to explain how the characters represented in a literary work, and also the readers of the work, are constantly able to infer meanings that are not asserted or specified in a conversational interchange.

Various forms of reader-response criticism – focuses on the process of reading a literary text that is shared by many of the critical modes, American and European. Reader-response critics turn from the traditional conception of a work as an achieved structure of meaning to the ongoing mental operations and responses of readers as their eyes follow a text on the page before them.

Deconstruction – the originator of deconstruction is the French thinker Jacques Derrida. ***Deconstruction (poststructuralism)*** the system of language provides grounds that are adequate to establish the boundaries, the coherence of unity and to determine meanings of a literary text. A deconstructive reading sets out to show that conflicting forces within the text itself serve to dissipate the seeming definiteness of its structure and meaning into an indefinite array of incompatible and undecidable possibilities.

Deconstructive readings focus – intently, obsessively – on the metaphors, writers use to make their points. Their purpose is to demonstrate, through comparisons of a work's arguments and its metaphors, that writers contradict themselves – not just occasionally, but invariably and that these contradictions reflect deep fissures in the very foundations of Western culture. The problem, Derrida contends, is that meaning is always dependent on context. "There is nothing outside the text that means there is nothing outside context." And since the context, in which words might be read or heard, can always shift, meanings are impossible to pin down completely – and the distinctions we base on them ultimately rest on hypothesis.

Reception theory **–** it focuses on the reader's reception of a text and ***is a version of reader response literary theory*** that emphasizes the reader's reception of a literary text. The response of a particular reader constitutes for the reader the meaning and aesthetic qualities of a text, is the joint product of the readers own "horizon of expectations" and the confirmations, disappointments, refutations, and reformulations of these expectations when they are "challenged" by the features of the text itself.
Reception theory provides a means of understanding media texts by understanding how these texts are read by audiences. Theorists who analyze media through reception studies are concerned with the experience of cinema and television viewing for spectators, and how meaning is created through that experience. An important concept of reception theory is that the media text—the individual movie or television program—has no inherent meaning in and of itself. Instead, meaning is created in the interaction between spectator and text; in other words, meaning is created as the viewer watches and processes the film. Reception theory argues that contextual factors, more than textual ones, influence the way the spectator views the film or television program. Contextual factors include elements of the viewer's identity as well as circumstances of exhibition, the spectator's preconceived notions concerning the film or television program's genre and production, and even broad social,

historical, and political issues. In short, reception theory places the viewer in context, taking into account all of the various factors that might influence how she or he will read and create meaning from the text.

Speech-act theory – is directed against traditional tendencies of philosophers to analyze the meaning of isolated sentences, abstracted from the context of a discourse and from the attendant circumstances in which the sentence is uttered; and to assume that the standard sentence is a statement that describes a situation and can be judged as to be true or false. Since 1970 Speech-act theory has influenced in conspicuous and varied ways the practice of literary criticism. When applied to the analysis of direct discourse by a character within a literary work, it provides a systematic but sometimes cumbersome framework for identifying the unspoken presuppositions, implications, and effects of speech acts competent readers and critics have always taken into account.

1980s

- cultural studies –CS
- gender studies
- yuppie postmodernism
- multiculturism
- dialogic criticism
- new historicism
- queer theories

Cultural Studies–a prominent endeavor in CS is to subvert the distinctions in traditional criticism between “high literature” and “high art” and what were considered the lower forms that appeal to a much larger body of consumers. Cs is a cross-disciplinary attempt for analyzing the conditions that effect the production, reception, and cultural significance of all types of product, in our case literature. A precursor of modern CS was Ronald Barthes, 1972.

CS pay less attention to works in the established literary canon than to popular fiction – best-selling romances – love stories, journalism, together with other arts that have mass appeal such as cartoon comics, film, "TV soap operas, "situative comedies", rock and rap music. And within the areas of literature and the more traditional arts, a frequent undertaking is to move to the center of marginalized or excluded by the aesthetic ideology of white Europians and American males, particularly the product of women, minority ethnic groups, colonial and postcolonial writers. CS orient their writings and teaching towards the explicit and reforming existing power structures and relations, which they consider to be dominant by a privileged gender, race, or class.

Gender Studies like gender criticism of which it is a part, is based on the premise that, while sex (a person identification as male or female) is determined by anatomy, gender (masculine or feminine) in personality features and behaviour can be largely independent of anatomy, and is a social construction that is diverse, variable and dependant on historical circumstances. G.S. analyzes differing conceptions of gender and their role in the writing, reception, subject matter, and evaluation of literary works. GS have interdisciplinary, and are conducted by sociologists, cultural anthropologists, social historians, as well as by scholars of literature and cinema.

Multiculturalism is a social and historical phenomenon that appeared in the USA at the end of the XX century. Since 1970s, the nature of canon formation, and opposition to established literary canons, have become a leading concern among critics of diverse viewpoints, whether deconstructive, feminist, Marxist, postcolonial or new historicist (poststructuralist). The debate often focuses on the issue of what books to assign in college curricula in the humanities and in Western civilization, and the cannon has been formed in accordance with the ideology, political interest, and values of an ‘elite class that was white, male, and European. As a result, it is claimed that the cannon consists mainly of works that convey and sustain racism, patriarchy, and imperialism, and serves to marginalize or exclude the interests accomplishments of black, Hispanics, and other ethnic minorities, and also the of women, the working class, popular culture, homosexuals, and non-European civilizations. The demand is “to open the cannon” so as to make it multicultural instead of “Eurocentric” and to make it represent adequately the concerns and writings of women and of ethnic, non-heterosexual, and other groups. Another demand is that the standard canon be stripped of its ‘elitism and its “hierarchism” – that is, its built-in discriminations between high art and lower art – in order to include such cultural products as Hollywood films, TV serials, popular songs, and fiction written for a mass audience. The next step is supposed to abolish the standard canon and replace it by marginal and excluded groups and texts. Nowadays – multiculturalism represents a man from self-identity view point, and as a representative of one or another group rather than a representative of a universal humanity.

Dialogic Criticism **–** Mikhail Bakhtin considered that literary work is not a text whose meanings are produced by the play of impersonal linguistic or cultural forces, but a site for the dialogical interaction of multiple voices, or modes of discourse, each of which is not merely a verbal but a social phenomenon, and as such is the product of different determinants that are specific to a class, social group, and speech community.

Dialogic criticism is a critical theory that implicates different disciplines and discourses, including literary and cultural theory. Dialogic criticism was first articulated in the 1920s, in the early writings of Mikhail Bakhtin. However, it was not until the 1980s that Bakhtin's writings gained notice and, thus, that dialogic theory was really introduced into critical discourse.

Bakhtin’s prime interest was in the novel, and especially in the ways that the multiple voices that constitute the text of any novel shift the authority of the author’s single voice. The novel is constituted by the multiplicity of differences among social voices that make a dialogue, a dialogue between the auth – the voice of the narrator and with each other.

Thus the English terms **dialogic** and **dialogism** often refer to the concept used by the Russian philosopher Mikhail Bakhtin in his work of literary theory, *The Dialogic Imagination*. Bakhtin contrasts the dialogic and the "monologic" work of literature. The dialogic work carries on a continual dialogue with other works of literature and other authors. It does not merely answer, correct, silence, or extend a previous work, but informs and is continually informed by the previous work. Dialogic literature is in communication with multiple works. This is not merely a matter of influence, for the dialogue extends in both directions, and the previous work of literature is as altered by the dialogue as the present one is.

New Historicism – a literary study that observes a text not in isolation from historical context and cultural conditions and analyze a text as situated within particular time and place, and with which the literary text interacts as both a product and a producer of particular cultural energies and codes.

New Historicism (1980s–present): An approach that breaks down distinctions between “literature” and “historical context” by examining the contemporary production and reception of literary texts, including the dominant social, political, and moral movements of the time. Stephen Greenblatt is a leader in this field, which joins the careful textual analysis of **New Criticism** with a dynamic model of historical research.

Queer Theories – is often used to designate the combined area of gay and lesbian studies, together with the theoretical and critical writings about all modes of variance – such as cross-dressing, bisexuality and transsexuality – from society’s normative model of sexual identity, orientation and activity.

What is Queer Theory?

The word 'queer' according to the Merriam-Webster dictionary, is "differing in some odd way from what is usual or normal." The word 'theory' is defined as "the analysis of a set of facts in their relation to one another." Putting the two words together, we can conclude that ***Queer Theory is the study of the informal norm.*** Queer theory is not just the study of gays or lesbians, but also the study of transgender, hermaphroditism, and any other sexual orientation that goes against society's formal sexual norms.

Queer Theory uprooted from the studies of Feminism. Feminists viewed gender according to the colorado.edu website as a "social construct; something designed and implemented and perpetuated by social organizations and structures, rather than something merely "true," something innate to the ways bodies worked on a biological level." This meaning that gender is portrayed throughout society. Queer Theory took the studies of feminism a little further and began looking at gender in a very broad view.

According to the online Science Encyclopedia, the term queer theory came about in 1991 when Teresa de Lauretis edited a feminist studies journal entitled "Queer Theory: Lesbian and Gay Sexualities." She defines queer theory as containing three main points: "a refusal of heterosexuality as the benchmark for all sexual formations; an attentiveness to gender capable of interrogating the frequent assumptions that lesbian and gay studies is a single homogeneous object; and an insistence on the multiple ways in which race crucially shapes sexual subjectives." This quote means that the word "queer" is anything but ordinary. Queer Theory is a study in which traditonal sexual norms are rejected. The studies introduce the fact that there are more than just two types of sexuality.

Scholars within the Queer Theory:

Michel Foucault is a key scholar that deals with queer theory. His theory is that “sexuality is a discursive production, rather than an essential human attribute”. He believes that sexuality has been repressed since the Western society since the 17th century and also that sexuality is something hard to talk about. Michel sees sexuality in two different ways, one way is called “erotic art” indentified in Japan, China, as well as in India. The other way is called “science of sexuality” identified in the Western society. Foucault identified four major themes that kept occurring within sexuality. The four themes were: 1) Body of women were sexualized from the role of the child bearer. 2) Children should be banned from all dangers about sexuality including masturbation and other sexuality’s. 3) Sexuality is important for the role in reproduction. 4) Adults sexuality can become a danger in forms of perverse actions. Michel thought that it would be best if not to get rid of these themes but to embrace the health and procreation of it.

Eve Sedgwick was one of the founders of the queer theory in the early 90’s. In her most influential book “Epistemology of the Closet” she discussed the social meanings and violent force fields that were created by the hectic crisis of the homosexual and heterosexual definition. She was the leader of a debate that was held on whether sexual identity is inherent or socially constructed in 1990. Another one of Sedgwick’s important essays was “How to Bring Your Kids Up Gay” appearing in 1991 then reprinted by the Duke University Press in 1993 and then again in Routledge shortly after that.

Judith Butler is yet another theorist who analyzed effects of dominant understandings of sex and gender. Butler argues, “gender, like sexuality is not an essential truth derived from the body’s materiality but rather a regulatory fiction”. Butler looks within the cultural work and looks at the representation of gender and the natural expression of the body. She thinks that gender performativity is a “strategy of resistance” which includes drag and cross-dressing. Butler’s most influential book was “Gender Trouble” where she discussed that women were not just a group with common interests. In the book, she also talked about gender relations. Butler is known for her theory that sex should be between a man and a women so it can cause masculine and feminine which would cause desire for the other gender.

Further Reading

Analyzed Texts

Lady Gaga's song, Pokerface, is about a female initiated sexual game of cat and mouse. Traditionally the male is expected to take the lead when it comes to sexual relations, however; as referenced in the line 'And after he's been hooked I'll play the one that's on his heart,' Gaga implies that she's the one skilled in making the first move.

1990s

- ecocriticism
- postcolonial studies

Ecocriticism or Environmental criticism designates the critical writing which explores the relations between literature and the biological and physical environment, conducted with an acute awareness of the devastation being done or brought on the environment by human activities. By the 1990s it had become a recognized and rapidly growing field of literary study. A few centuries ago literature was observed like nature writing, so the term Ecocriticism has a long history.

Postcolonial studies – the critical analysis of the history, culture, literature and mode of discourse that are specific to the former colonies of England, Spain, France and other Europian countries. These studies have focused especially on the Third World Contries in Africa, Asia the Caribbian Islands and South America.

Postmodern Movements and genres

- minimalism (minimalism as a short story genre or minimalism as a lack of Stylistic Devices, a lot of dialogues and a little description or narration)
- regionalism

- urban fiction
- rural fiction
- blank fiction
- queer theories
- feminist theories

From the given model we can see how reach is American Literature in the 70s – of themes raised in writers’ short stories and novels.

Narratology

Telling stories

Peter Berry considers that **narratology** is the study of narrative structures. Narratology is a branch of structuralism, but it has achieved a certain independence from its parent, and this justifies it being given a chapter of its own. Also, because it takes much of its character and some of its terminology from linguistic theory, it seems logically to belong immediately after the chapter on stylistics.

Taken and adapted from http://staffnew.uny.ac.id/upload/132299491/pendidikan/beginningtheoryanintroductiontoliteraryandculturaltheorysecondedition.pdf

And because narratology is about stories, I will begin with one of my own.

A few years ago I was in a restaurant called 'Berries'. The menu featured those highly coloured, almost poetic descriptions of the meals on offer - it didn't offer 'cod and chips', for instance, but 'Fresh-caught, succulent North Sea cod, coated in a layer of light golden batter and served with a generous portion of delicious French fries' - you know the kind of thing. In the catering trade these descriptions are called 'narratives' - an interesting fact in itself. But they worry, in the trade, that customers may take them literally and hence complain that the batter isn't golden at all, but sort of brownish - perhaps leaving the restaurant vulnerable to charges of false description of goods or services. So at the bottom of the menu there is a footnote which reads: 'The narratives are guidelines only, and are not to be taken literally.'

This set me thinking about narratives and narrative theory, and about *narratology,* which we can define more closely as the study of how narratives make meaning, and what the basic mechanisms and procedures are which are common to all acts of story-telling. Narratology, then, is not the reading and interpretation of *individual* stories, but the attempt to study the nature of 'story' itself, as a concept and as a cultural practice. Indeed, that distinction between the *actual* meal - cod and chips - and the *narrative account* of it - the 'succulent, fresh-caught cod' - is much the same as the narratologist's basic distinction between 'story' and 'plot'. The 'story' is the actual sequence of events as they happen, whereas the 'plot' is those events as they are edited, ordered, packaged, and presented in what we recognise as a narrative. This is a crucial distinction; the 'story', being the events as they happen, *has to* begin at the beginning, of course, and then move chronologically, with nothing left out. The 'plot', on the other hand, may well begin somewhere in the middle of a chain of events, and may then backtrack, providing us with a 'flashback' which fills us in on things that happened earlier. The plot may also have elements which flash forward, hinting at events which will happen later. So the 'plot' is a version of the story which should not be taken literally, just like those menu descriptions.

The distinction between 'story' and 'plot' is fundamental to narratology, but the story of narratology itself is that there are many competing groups, each tending to prefer its own terminology; hence, you will find the same distinction made with different terms. For instance, in his well-known essay 'Analysis and interpretation of the realist text' (in his book *Working with Structuralism* RKP, 1980), David Lodge prefers the Russian Formalist terms *fabula,* instead of 'story', and *sjuzhet* (pronounced 'soojay') for 'plot', though I don't myself see any advantage now in using these terms. Most current North American writing on narratology uses 'story', but instead of 'plot' the term 'discourse' is often preferred. This, I think, is sensible, because it isn't just 'plot' in the narrow sense which is at issue, but style, viewpoint, pace, and so on, which is to say, the whole 'packaging' of the narrative which creates the overall effect. Gerard Genette (see below, pp. 231-40) uses yet another set of equivalent terms, these being *his-toire,* which has the same meaning as 'story' or ^{i}*fabula',* and *recit,* which means the same as 'plot' or *sjuzhet.*

Aristotle

A second story relevant to narratology is the story of narratology itself. A truncated 'history' of narratology follows, centred on three main characters, the first of whom is Aristotle. In his *Poetics*, as we saw in chapter 1 (p. 21), Aristotle identifies 'character' and 'action' as the essential elements in a story, and says that character must be revealed through action, which is to say through aspects of the plot. He identifies three key elements in a plot, these being (using Aristotle's Greek words, which are here simply Anglicised, but not translated):

1. the *hamartia*
2. the *anagnorisis*
3. the *peripeteia*

The *hamartia* means a 'sin' or 'fault' (which in tragic drama is often the product of the fatal character-defect which came to be known as the 'tragic flaw'). The *anagnorisis* means 'recognition' or 'realisation', this being a moment in the narrative when the truth of the situation is recognised by the protagonist - often it's a moment of *self*-recognition. The *peripeteia* means a 'turn-round' or a 'reversal' of fortune. In classical tragedy this is usually a fall from high to low estate, as the hero falls from greatness. In identifying his three key moments, Aristotle did what all narratolo-gists do, which is to look at a number of different stories (Greek stage tragedies in his case) asking what elements they have in common. This is similar to the way a physicist would look at different forms of matter (mountains, lakes, volcanoes, etc) and realise that they are all made from the same finite set of chemical elements. In both cases the skill lies in the trained ability to see the similarities and consistencies which underlie difference.

We can see traces of these Aristotelian elements in even the most rudimentary of narrative material, such as the cartoon diagram opposite, which is a very simple complete story, taken from a packet of'Brekkies' (a British brand of cat food). Aristotle, I should emphasise, saw all three elements as centred on the 'protagonist' (the 'hero' or 'heroine' of the drama), but in what follows I distribute the three elements amongst the figures involved in the story, partly because I believe that in using literary theory we don't have to follow the maker's instructions slavishly, and partly in anticipation of the methods of Vladimir Propp, the next figure I will consider. So, the 'hamartia' (or fault) is the cat's leaving dirty paw-prints over the table-cloth, an act which brings reproof and condemnation ('Oh, Bob, don't'), and involves a 'peripeteia', or fall from grace, so that the cat is out of favour. The fall is marked by the cat's literal descent from the table to the floor. But during the tea, the visiting aunt notices with pleasure that the cloth now on the table is the one she gave her niece as a present. Of course, *she* doesn't know that this cloth was not her niece's first choice, but *we* know this from our privileged overview position as witnesses of the whole sequence of events. Indeed, we might say that the key to story-telling is not the imparting, but the withholding of information - readers often know things that characters don't, and vice-versa, and narrators keep things back from both. The central mechanism in stories is delay, to be specific, delay in imparting this information - the Victorian novelist Wilkie Collins famously said that the formula for writing a successful novel is 'Make them laugh, make them cry - make them wait'.

The 'anagnorisis' in the cartoon is the cat-owner's guilty (offstage) realisation that she has missed an opportunity to show gratitude and proper feeling by using the guest's present when the guest comes to tea. This brings about a further peripeteia, which is the restoration of the cat to favour, not a fall from high to low, but a restoration from low to high. The restoration is marked by the thought bubble ('Thanks, Bob'), by the cat's expression of smirking self-satisfaction, and by its literal raising up now to the favoured position on the niece's lap.

Aristotle's three categories are essentially to do with the underlying themes and moral purposes of stories, being very much about what might be called 'deep content', since in an important sense they all concern 'inner events' (a moral defect, the *recognition* of its existence, and the *consequences* of its existence). The presence of these three is easy to discern beneath many narratives, acting as the generative force of their moral impact. They are often the psychic 'raw materials' or 'ingredients' which are 'cooked' and transformed to make up a specific narrative 'dish', a specific 'plot'. All the same, in practice a great variety of plots is possible in stories, and to describe these we seem to need a different kind of system to Aristotle's, one which would give us a greater variety of possible actions and which would operate closer to the narrative surface, so to speak. Something like this was provided by the next of our three historical-marker figures.

Vladimir Propp

As we would expect, then, later narratologists have developed more wide-ranging lists and repertoires of the constants which can be detected beneath the almost infinitely varied surface of narratives. A second important figure is Vladimir Propp (1895-1970), a 'Russian Formalist' critic who worked on Russian folk tales, identifying recurrent structures and situations in such tales, and publishing his findings in his book *The Morphology of the Folktale*, first published in Russia in 1928. As Propp says in the Foreword, the word 'morphology' means 'the study of forms', so the book is about the structures and plot formations of these tales, and there is nothing in the book about their history or social significance. Already, by 1928, the tide in Soviet Russia was turning against this kind of 'Formalist' study, and the book disappeared from view until the 1950s, when it was re-discovered by the structuralists, especially the anthropologist Claude Levi-Strauss, who used Propp's ideas in his own studies of myth. *The Morphology* was first published in English in 1958 (by the University of Texas Press), translated by Laurence Scott, with a second edition in 1968.

Propp's work is based on a study of his 'corpus' of a hundred tales, and he concluded that all these tales are constructed by selecting items from a basic repertoire of thirty-one 'functions' (that is, possible actions). No tale contains all the items in his list, but all are constructed by selecting items from it. The complete list of 'functions' given in the book is as follows:

1. One of the members of a family absents himself from home.

2. An interdiction [that is, a prohibition] is addressed to the hero.
3. The interdiction is violated.
4. The villain makes an attempt at reconnaissance.
5. The villain receives information about his victim.
6. The villain attempts to deceive his victim in order to take possession of him or his belongings.
7. The victim submits to deception and thereby unwittingly helps his enemy.
8. The villain causes harm or injury to a member of a family/or, 8a. One member of a family either lacks something or desires to have something.
9. Misfortune or lack is made known; the hero is approached with a request or command; he is allowed to go or he is dispatched.
10. The seeker [that is, the hero in 'questor' mode] agrees to or decides upon counteraction.
11. The hero leaves home.
12. The hero is tested, interrogated, attacked, etc., which prepares the way for his receiving either a magical agent or helper.
13. The hero reacts to the actions of the future donor.
14. The hero acquires the use of a magical agent [that is, an object, and animal, etc.].
15. The hero is transferred, delivered, or led to the whereabouts of an object of search.
16. The hero and the villain join in direct combat.
17. The hero is branded.
18. The villain is defeated.
19. The initial misfortune or lack is liquidated.
20. The hero returns.
21. The hero is pursued.
22. Rescue of the hero from pursuit.
23. The hero, unrecognised, arrives home or in another country.

24. A false hero presents unfounded claims.
25. A difficult task is proposed to the hero.
26. The task is resolved.
27. The hero is recognised.
28. The false hero or villain is exposed.
29. The hero is given a new appearance.
30. The villain is punished.
31. The hero is married and ascends the throne.

These are the basic building blocks of the collection of tales analysed by Propp. To make the plot of any given individual tale, you put together a selection of items from this list. No single tale has all thirty one functions, of course; each one has a *selection* of them, and furthermore, the functions always occur in the order listed: for example, a tale may consist of functions 5, 7, 14, 18, 30 and 31: thus, the villain receives information about the hero/victim (5), and deceives him (7), but the hero receives help from an animal with magical powers (14), defeats the villain (18), has him punished (30), then marries and becomes king (31). But no tale could have a formula in which the component numbers are out of sequence, say, with 30 coming before 18, for (in this instance) the villain cannot be punished before he has been defeated. The order of the functions is fixed, partly because, as Propp says, events tend to have a due order (witnesses may disagree on what they saw, but not usually on the order in which they saw it - a house cannot be burgled before it has been broken into). The method of analysis of the tales aims to show that beneath their 'amazing multiformity' lies a 'no less striking uniformity' (p. 21) - to revert to the metaphor used earlier, they are different dishes all cooked from the same range of ingredients.

Clearly, we are talking here about stories viewed in a more (literally) 'superficial' way than was the case with Aristotle, but since the variety of possible surface events is greater than that of the possible underlying motives, Propp has more variables in play than Aristotle. All the same, some of the problems thrown up by Propp's system will be evident after even a very brief study of the basic list of functions: 6 and 7, for instance, are *two* functions concerning deception of the victim/hero by the villain, but clearly, only *one* action is involved - the deceiver deceives and the deceived *is* deceived, for an act of deception requires two parties. These two events, then, are really the same event looked at from different points of view. Likewise, in 10 and 11, there are not really two distinct events, since in 10 the hero decides to do something, and in 11 he does it.[1]

The description of the thirty-one functions, and their sub-variants, takes up by far the longest chapter in the book, nearly fifty pages, which is getting on for half the main text. By contrast, the possible character types in the tales are much more briefly described (in the four pages of chapter six), the characters being for Propp mainly just the mechanism for distributing the functions around the story. To this end, he notes that the thirty-one functions seem to group naturally into 'spheres' (for example, pursuit, capture, and punishment have a natural grouping). Hence, it makes more sense to see the seven 'spheres of action' as *roles* rather than *characters,* as this reflects the subordination of character to action (a subordination which is also a feature of Aristotle's narratology, for Aristotle says that in narrative character is only expressed in action). Propp's seven 'spheres of action' are:

1. The villain
2. The donor (provider)
3. The helper

(1 A number of the major structuralists pointed out some of these limitations and suggested refinements: see Claude Levi-Strauss, *Structural Anthropology,* vol. 2, (Allen Lane, 1977), chapter eight, 'Structure and form: reflections on a work by Vladimir Propp': and Tzvetan Todorov, *The Poetics of Prose* (Basil Black-well, 1977), chapter fourteen, 'Narrative transformations'.)

4. The princess (a sought-for-person) and her father

5. The dispatcher
6. The hero (seeker or victim)
7. The false hero

Using the list of thirty-one 'functions' and the seven 'spheres of action', we can generate the plot of any individual folk tale in the entire Russian corpus, just as, armed with the grammar, syntax, and vocabulary of English (the *langue*, in Saussure's terms) we can generate any possible utterance in English (the *parole).* Folk tales are relatively simple, of course, but the versatility of a schema like this is much increased by what Robert Scholes reminds us of in his book *Structuralism in Literature* (Yale University Press, 1974), that 'One character may play more than one of these roles in any given tale (e.g. the villain may also be the false hero, the donor may also be the dispatcher, etc.); or one role may employ several characters (multiple villains, for instance); but these are all the roles that this sort of narrative requires, and they are basic to much fiction which is far removed from fairy tales in other respects' (p. 65). This potential duplication, then, opens up the Proppian methods used to analyse relatively simple material, and begins to hint at the complexities of characterisation and motivation which form the basis of psychological, realist fiction. In realist fiction, the subordination of character to action is reversed, and roles cannot be simply demarcated as 'hero' and 'villain'. Henry James, the supreme psychological novelist, once said that he wrote not about good and evil, but about 'good-and-evil'. Hence, in a Henry James story, a would-be helper may inadvertently be a hinderer, or may even be unsure which they 'truly' are.[2] So the Proppian approach seems to hint at the way simple archetypes from much more basic narrative material can provide the shadowy deep foundations of complex realist fictions - the way, for instance, the Cinderella archetype (a tale found in some form in cultures worldwide) lies beneath (2 I examine a group of James's tales using an adapted Proppian method in *Orbis Litterarum*, 46/1, spring 1991, pp. 87-104, 'Embarrassments and predicaments: patterns of interaction in James's writer tales'.)

Novels like *Mansfield Park* and *Jane Eyre*. However, what Propp's system lacks is anything about the way the narrative is *presented,* such as the viewpoint or the style. These are the areas focused upon by the third of our 'marker' figures, and they need to be treated in a little more detail.

Gerard Genette

One of the most prominent narratologists since Roland Barthes has been Gerard Genette, whose work has as its focus, not the tale itself, so to speak, but how it is told, which is to say, the process of telling itself. What is meant by this distinction will become apparent if we consider six particular areas which Genette discusses (in his book *Narrative Discourse,* Basil Blackwell, 1972). In what follows I ask six basic questions about the act of narration, and sketch under each the range of possibilities identified by Genette, with some supplementary categories of my own.

1. Is the basic narrative mode 'mimetic' or 'diegetic'?

Genette discusses this matter in Chapter four, 'Mood'. 'Mimesis' means 'showing' or 'dramatising'. The parts of a narrative which are presented in a mimetic manner are 'dramatised', which is to say that they are represented in a 'scenic' way, with a specified setting, and making use of dialogue which contains direct speech. 'Mimesis' is 'slow telling', in which what is done and said is 'staged' for the reader, creating the illusion that we are 'seeing' and 'hearing' things for ourselves. By contrast, 'diegesis' means 'telling' or 'relating'. The parts of a narrative which are presented in this way are given in a more 'rapid' or 'panoramic' or 'summarising' way. The aim is to give us essential or linking information as efficiently as possible, without trying to create the illusion that the events are taking place before our eyes - the narrator just *says* what happens, without trying to show it *as* it happens.

In practice, of course, writers use the two modes in tandem, moving from mimetic to diegetic, and back again, for strategic (As Genette points out (p. 162), the distinction between mimesis and diegesis was originally made by Plato in Book III of *The Republic*. So, as with Aristotle, contemporary narratology has roots in classical Greek philosophy. This is partly because an entirely mimetic novel would tend to be infinitely long, and an entirely diegetic one could hardly be more than a couple of pages, and would read like a plot summary. Of course, there are 'single-scene' short stories which are written almost entirely in mimetic mode - for example, many by Ernest Hemingway, such as 'Hills like White Elephants', which is a 'single take' account of an American couple waiting for a train at a remote Spanish railway station. Their thoughts, words, and actions as they wait reveal the crisis in their relationship. We see what they do and hear what they say, and that is all. But the longer structure of a novel usually requires a *blending* of the mimetic and the diegetic, and the following brief passage illustrates the 'glide' between the two modes:

For five years Mario took the same route to work every morning, but he never saw Thelma again. Then one morning something very strange happened as he came out of the tube station and began to walk up Charing Cross Road. It was a bright, sunny day, and ...

The first sentence is diegesis - a rapid summary of a long sequence of events, but all taking place 'off-stage', as it were. Clearly, it would be impossible to move a plot along efficiently without passages of this kind. The remainder of the passage is mimesis. Having 'fast-forwarded', the writer slows down again at the next crucial 'scene' and begins to construct it for us, telling us about the weather that day, and the exact location, so that we 'see' the scene in our mind's eye. Mimesis and diegesis need each other, and often work together so that the join between them can be difficult to discern exactly, but it is easy to see how fundamental they are as the building blocks of narrative.

2. How is the narrative focalised?

Focalisation (discussed in pages 189-94 of *Narrative Discourse)* means 'viewpoint' or 'perspective', which is to say the point-of-view from which the story is told. There are many possibilities: for example, in 'external' focalisation the viewpoint is *outside* the character depicted, so that we are told only things which are (4 In Ernest Hemingway, *The First Forty-Nine Stories* (Arrow Books, 1993).)

External or observable - that is, what the characters *say* and *do,* these being things you would hear and see for yourself if you were present at the scene depicted. In the opposite, 'internal focalisa-tion', the focus is on what the characters *think* and *feel,* these being things which would be inaccessible to you even if you had been present. Thus, the sentence Thelma stood up and called out to Mario' is an externally focalised representation of this moment, for you would see and hear these things if you were present when they happened. By contrast, consider the sentence 'Thelma suddenly felt anxious that Mario was not going to see her and would walk by oblivious on the other side of Charing Cross Road.' This is an internally focalised representation of her; it reveals her unspoken thoughts and feelings, which you could be completely unaware of even if you were standing next to her. If the story is told throughout mainly with this internal focalisation on Thelma, then she can be called the 'focaliser' of the tale (or the 'reflector', in another tradition of narratological terms). Though she is not telling her own tale in the first person, readers are being given the events from her 'point-of-view' - thus, for instance, Elizabeth Bennet is the focaliser (or reflector) *of Pride and Prejudice.* Some-times a novelist will freely enter the minds and emotions of more than one of the characters, as if privy to the thoughts and feel-ings of all of them. This kind of narrative can be said to have 'zero focalisation'; this occurs 'when no systematic conceptual or perceptual constraint governs what may be presented', as Gerald Prince elegantly puts it in his *A Dictionary of Narratology* (University of Nebraska Press, 1987). Prince says that zero focalisation is characteristic of 'traditional' or 'classical' narration. Its more familiar name is 'omniscient narration'.

3. Who is telling the story?

Of course, the author is, but not necessarily in his or her own voice or persona. One kind of narrator (the kind that often goes with a zero-focalised narrative) is not identified at all as a distinct character with a name and a personal history, and remains just a voice or a tone, which we may register simply as an intelligent, recording consciousness, a mere 'telling medium' which strives for neutrality and transparency. Such narrators may be called 'covert', 'effaced', 'non-intrusive', or 'non-dramatised'. We may impatiently insist that it is simply the author speaking to us directly, but it is worth remembering that this is not in any sense the author's 'true' voice, since he or she only uses this precise tone, pace, degree of detail, and so on, when narrating a work of fiction. If we met the author at a party or in a bar we wouldn't be able to tolerate this narrative style for more than a couple of minutes. Hence, it makes sense to think of this kind of disembodied narrator as an 'authorial persona', rather than as the author in person.

The other kind of narrator is the kind who is identified as a distinct, named character, with a personal history, gender, a social-class position, distinct likes and dislikes, and so on. These narrators have witnessed, or learned about, or even participated in the events they tell. They can be called 'overt' or 'dramatised' or 'intrusive' narrators, examples being such tellers as Mr Lock-wood in Emily Bronte's *Wuthering Heights*, Marlow in Joseph Conrad's *Heart of Darkness*, and Nick Carraway in Scott Fitzgerald's *The Great Gatsby*. These dramatised narrators can be of various kinds: the 'heterodiegetic' narrator is one who is not a character in the story he or she narrates, but an outsider to it, as Mr Lockwood is, for example ('heterodiegetic' means roughly 'other telling', since the story being told is that of somebody else). By contrast, the 'homodiegetic' narrator 'is present as a character in the story he tells' (Genette, p. 245) - as Jane Eyre is, for instance ('homodiegetic' means roughly 'same telling', since the story being told is the narrator's own). Notice that first person narrators may be either heterodiegetic or homodiegetic, since they may be telling someone else's story, rather than their own. Omniscient narrators are necessarily heterodiegetic. The above concerns are discussed in Genette's chapter five, 'Voice', under the sub-heading 'Person'.

4. How is time handled in the story?

Narratives often contain references back and references forward, so that the order of telling does not correspond to the order of happening. Sometimes the story will 'flash back' to relate an event which happened in the past, and such parts of the narrative can be called 'analeptic' (from 'analepsis', which literally means a 'back-take'). Likewise, the narrative may 'flash forward' to narrate, or refer to, or anticipate an event which happens later: such parts of the narrative can be called 'proleptic' (from 'prolepsis', which literally means a 'fore-take'). For instance, in D. H. Lawrence's short story 'The Prussian Officer' a bottle of wine is spilt as a meal is served, and this gestures towards or hints at the bloodshed which will end the tale. Charles Dickens has a similar anticipating moment at the start of *A Tale of Two Cities,* when a barrel of red wine spilt in the street anticipates the bloodshed which will be caused by the revolution. These are 'proleptic' details, and they indicate in a slightly crude way how analepsis and prolepsis are often important in establishing and foregrounding 'themes' in a story. Typically, writers make strategic use of both analepsis and prolepsis in telling a story, for the beginning is seldom the best place to begin - stories tend to begin in the middle *(in medias res,* as the theorists of classical times said), with analeptic material sketching out what went before, and proleptic devices hinting at what the outcome will be, and thereby engaging the reader and generating the basic narrative momentum. These matters are discussed in Genette's first chapter, 'Order', under the sub-heading 'Narrative time'

5. How is the story 'packaged'?

Stories are not always presented 'straight'. Often writers make use of 'frame narratives' (also called 'primary narratives'), which con-tain within them 'embedded narratives' (also called 'secondary narratives'). For instance, the main story in Henry James's *The Turn of the Screw* is embedded within a frame narrative of a group of people telling ghost stories round the fire in a country house at Christmas. One of the stories told by one of the guests in these circumstances is the one which forms the substance of James's tale. Notice that here 'primary narrative' really just means the narrative which comes first, rather than the *main* narrative, which in fact it usually isn't. The 'secondary narrative' is the one which comes second and is embedded into the primary narrative. The secondary narrative is usually the main story. Thus, in James's tale, we first of all hear about the group assembled for the country-house Christmas, then we hear (in a far longer narrative) of the story which was told in those circumstances. Likewise, the main story in Conrad's *Heart of Darkness* is embedded within the frame narrative of a group of former deep-sea sailors telling 'yarns' as they wait for the tide to turn. Genette calls the embedded narratives 'meta-narratives' (he says, 'the *meta-narrative* is a narrative within the narrative', footnote 41, p. 228) - so, for instance, the individual tales of Chaucer's *The Canterbury Tales,* which are embedded within the frame narrative of the-pilgrimage to Canterbury, are meta-narratives, that is, tales within a tale.

It is possible, too, to go a little further and sub-classify frame narratives as 'single-ended', 'double-ended', or 'intrusive'. A 'single-ended' frame narrative is one in which the frame situation is not returned to when the embedded tale is complete. This is the case with *The Turn of the Screw,* when the story of the governess and the children has been told, we do not return to the frame situation (the Christmas ghost story setting) to hear the reaction of the listeners. Clearly, the frame is single-ended in this case because if we went back to the fireside group, many of the crucial ambiguities which are the essence of the tale would have to be explained or debated. So the frame is single-ended for very good strategic reasons. By contrast, the frame narrative in *Heart of Darkness* is double-ended, meaning that the frame situation is re-introduced at the end of the embedded tale. Thus, when the tale is over we return briefly to the group of listeners to whom Marlow, the dramatised narrator, has been telling the tale of his experiences in the Congo. Of course, Conrad doesn't attempt to 'solve' or elucidate the enormous moral dilemmas which have been the substance of the tale - he merely re-introduces some of the imagery (of half-light and surrounding darkness) which has been prominent throughout, so that the double frame is used to give a kind of reinforcement to the thematics of the tale.

Frames, finally, can also be what we might call 'intrusive', meaning that the embedded tale is occasionally interrupted to revert to the frame situation. This too happens in *Heart of Darkness,* when Marlow interrupts his own telling for a moment and makes the famous remark 'Of course ... you fellows see more than I could see then. You see me, whom you know...' This reminds us of the limitations of viewpoint to which all story-telling is subject, and shows Conrad's distaste for the traditional narrating stance of zero focalisation ('omniscient narration'). He has deliberately chosen a narrator whose outlook has distinct limitations, and the 'intrusive' passage goes on to stress the darkness and isolation of the listeners ('it had become so pitch dark that we listeners could hardly see one another'). The unnamed recorder, who will later writer down Marlow's story, voices the moral unease which the tale provokes, and seems to speak for us as readers, reminding us of the kind of alertness and guardedness which readers need ('I listened, I listened on the watch for the sentence, for the word, that would give me the clue to the faint uneasiness inspired by this narrative that seemed to shape itself without human lips in the heavy night-air of the river' (Penguin edition, ed. Robert Hampson, p. 50). Again, then, it is clear that the author uses an 'intrusive' frame for strategic reasons, seeming to insert at this point a kind of 'alienation device' which deliberately breaks the spell of the narrative, reminding us of its moral complexities, so that we do not simply become uncritically engrossed in reading it as an adventure story which happens to have a colonial setting.

6. How are speech and thought represented?

Genette discusses this matter in his 'Mood' chapter under the sub-heading 'Narrative of Words'. Various options in this area are open to the writer. The easiest option is to present speech which is 'direct and tagged', like this:

'What's your name?' Mario asked her. 'It's Thelma', she replied.

This is direct speech, because the actual spoken words are given (inside the inverted commas), and the 'tagging' is the name for the attached phrases which indicate who the speaker is (as in 'Mario asked her' and 'she replied'). The speech can also be presented 'direct and untagged', like this:

What's your name?' 'Thelma'.

Clearly, this option might become confusing if more than two characters are engaged in conversation, or if the exchange is not simply a sequence of questions and answers, so the preferred option might be 'direct and selectively tagged', like this:

'What's your name?' asked Mario. 'Thelma'.

Here the tagging is 'selective' because the first utterance is tagged (with 'asked Mario'), but not the second (there is no 'she replied', or equivalent). The differences may at first seem slight, but each inserted tag is a reminder of the presence of a narrator, and therefore tends to blunt the edge of the mimesis, edging the 'showing' back towards 'telling'. Another option is that of 'tagged indirect speech', like this:

He asked her what her name was, and she told him it was Thelma.

Here the speech is in 'reported' form, so that we are not given the actual spoken words (for instance, he actually said 'What *is your* name?' He didn't say 'What *was her* name?'). Also, the tagging is 'integral', so to speak (in other words, 'He asked her' and 'she told him' are not separated from the utterances but run into them). This way of reporting speech seems to introduce an element of formal distancing between the reader and the depicted events. The distancing effect is perhaps slightly reduced by the final option, which is the use of 'free indirect speech', like this:

What was her name? It was Thelma.

Again, the speech is reported or indirect, which is indicated by the switching of verbs from the present tense to the past tense (so that 'is' becomes 'was', etc). The effect of this style is quite subtle, and one of its advantages to the writer is that it seems to suit an internally focalised narrative, since it seems natural to 'glide' from it into recording the thoughts and feelings of the speaker, like this:

What was her name? It was Thelma. Thelma, was it? Not the kind of name to launch a thousand ships. More of a suburban, lace-curtain sort of name, really.

Here the musings on the name are clearly those of the male who has asked the question, rather than the overview of an omniscient narrator, but the narrative can also move easily from free indirect speech in the other direction, giving external indications of actions and reactions. Hence, it can be a usefully flexible tool for the writer.

Genette's terms for representations of speech in a narrative are actually slightly more generalised than those just described, envisaging three layers, which get progressively further away from the actual words spoken, as follows:

1. 'I have to go', I said to her. (Mimetic speech)
2. I told her I had to go. (Transposed speech)
3. I informed her that it was necessary for me to leave. (Narra-tised speech)

As Genette says (p. 172), transposed speech isn't quite the same as free indirect speech: to be precise, it's indirect, but it isn't free (since it has the declarative verb 'I told', which is a form of tagging). The essential difference between transposed and narratised speech is that the former allows us to deduce the actual form of words used ('I have to go'), whereas the latter conveys the *substance* of what was said, but not the actual verbal formula (which could have been 'I've got to go', 'I am obliged to go', 'I have no option but to go', etc.). Effectively, this converts living speech into narrated event, and interposes the maximum distance between the reader and the direct impact and tone of the spoken words.

'Joined-up' narratology

The material discussed in this chapter gives you a kind of basic narratological tool kit. Firstly, we have the crucial distinction between story and plot, which alerts us to questions of how the narrative is designed, and, indeed, what designs it might have upon us. Secondly, Aristotle's categories tune us in to some of the deep-lying, psychic fundamentals of narrative: thirdly, Propp's system provides data for considering some of the surface specifics of plots, and fourthly, Genette's material directs our attention towards how the story is told, how it sets about achieving its designs. We might add, finally, that the five 'codes' of Roland Barthes which we considered earlier in the book (pp. 52-9) can be used as a supplement to all these, for if Aristotle is mainly focused on theme, Propp on plot, and Genette on narration, then Barthes can be said to focus on the reader, for it is the reader's 'de-coding' which makes sense of all of the factors that narratives bring into play. Taken together, in a kind of strategic blending, all these can provide a 'joined-up' form of narratology, in which the aspects of narrative which may be glossed over in one system can receive their due attention from one of the others.

One of the most striking aspects of narratology is the way it tends to provide several different terms for the same phenomenon, each one the creation of a different 'school' (see, for instance, 'zero localisation' and its equivalent term 'omniscient narration'). We might say that this is of little significance, since the English language has always had a 'layered' vocabulary, with several different available words for the same concept. Thus, the Old English word 'blessing' has an Anglo-Norman synonym 'benison', and the Latinate equivalent 'benediction'. The three words each have their own 'flavour' - 'blessing' is plain, 'benison' a bit showy and archaic, and 'benediction' distinctly 'churchy'. Likewise, the terms currently most in vogue in narratology have a distinctly academic tone, being drawn from layers of the vocabulary which derive from Greek and Latin (like 'mimesis' and 'diegesis', for example), rather than from the more reassuring Old English strata. It is very noticeable that the writers themselves, who began to discuss the theory of writing from the nineteenth century onwards, tended to prefer very plain terms - George Eliot and Henry James, for instance, spoke of 'showing' and 'saying', rather than 'mimesis' and diegesis', and E. M. Forster, in his book *The Art of the Novel,* liked to use homely terms which seem to declare their meanings very openly (such as his 'flat' and 'rounded' characters), without any attempt to impress us with their technicality or learnedness. Is it possible to offer a convincing defence of the narratologist's liking for learned-sounding terms?

This is, of course, a personal matter, and you should try to frame your own response to this question. Here is mine: I think the learnedness reflects the narratologists's greater distance from the actual telling of stories, and that it is ultimately due to the fact that they are not usually creative writers themselves. This is in line with the fact that the language used by practitioners about an art or craft tends to be very down-to-earth, for practitioners display their everyday familiarity with the craft by *not* using technical language. Thus, a musician may be described by outsiders as a violinist in an orchestra, but may tell you in conversation that they play the fiddle in a band. In other words, the learned tone of narratological terminology is to be expected, since it reflects a certain distance from the craft itself. But it hardly ever seems just an empty attempt to impress, and there is an attractive concision and precision about these terms, especially in contrast to the much looser way terminology is used within poststructuralism.

What narratologists do

1. They look at individual narratives seeking out the recurrent structures which are found within all narratives.
2. They switch much of their critical attention away from the mere 'content' of the tale, often focusing instead on the teller and the telling.

3. They take categories derived mainly from the analysis of short narratives and expand and refine them so that they are able to account for the complexities of novel-length narratives.
4. They counteract the tendency of conventional criticism to foreground character and motive by foregrounding instead action and structure.
5. They derive much of their reading pleasure and interest from the affinities between all narratives, rather than from the uniqueness and originality of a small number of highly-regarded examples.

Narratology: an example

We will use Edgar Allan Poe's tale 'The oval portrait' again (Appendix 1) and try to give an impression of how the 'joined-up' narratology just mentioned might look in practice. The four basic areas outlined will be considered (the plot/story distinction, Aristotle, Propp, and Genette), but in an integrated way, rather than in sequence, and with no attempt to use all the categories we have discussed - effective use of literary theory is nearly always selective rather than comprehensive. We will omit Barthes's codes, since these were looked at in Chapter 2.

The distinction between plot and story is immediately apparent in the way the events in the tale are related to us in two 'blocks' which are presented in reverse chronological order: in the plot, we first hear of the civil war, the narrator's wound, his taking refuge in the castle, and his discovery of the portrait. Subsequently we are given the story of the life of the woman in the portrait, which must actually have happened many years before. Had the events been told in chronological order, the effect would have been very different, and the transition would be more difficult to manage than here (where the officer's picking up the book provides a natural-seeming link).

These two 'blocks' of the story are, of course, the 'primary' or 'frame' narrative (the part concerning the wounded officer) and the 'secondary' or 'embedded' narrative (the part concerning the circumstances of the portrait). We now have these more technical terms to describe what was mentioned more straightforwardly in Chapter 1 as the 'story-within-the-story'. It is notable that frame and meta-narrative are unusually balanced - usually the frame is tiny in comparison with the embedded narrative. Emotionally, too, there is a kind of implied equivalence between them, so that the narrator's wound, and the denotation of his processes of perception seem to have an almost equal weighting to the tragic story of the squandering of a young life. Perhaps there is the implication in the first part that the setting is a whole country which has been ravaged in the mistaken pursuit of some ideal - a kind of large-scale equivalent of what we see in the embedded narrative.

This raises the issue of what the frame is actually *for*, and answers by saying that it is a way of giving resonance and wider applicability to the themes of the embedded narrative. But the frame is a delaying device, the role of which is to evoke a certain mood or atmosphere (like the overture played before an opera). If the story had been a folk tale or a fairy tale, generic conventions would have dispensed with the frame, and the story would begin "There was once a young and talented artist ...' Again, the effect would be very different. The frame, we can also add here, is open-ended - we don't go back to the officer and valet at the end, so that the story ends with the climactic moment of the artist realising that his wife is dead. Clearly, a double-ended frame would risk dissipating the dramatic impact of this, and in any case, the narrator would have to make some kind of moralising comment, perhaps along the lines that sometimes the human price of great art can be too high, the effect of which would surely be bathetic.

The Proppian material is surprisingly fruitful in the case of this example, a way into it being to suggest that the pathos of the embedded story lies in the way it conflates two archetypal fairy tale motifs, the first being the tale in which a princess is captured by an ogre or villain, imprisoned in a tower, and perhaps incapacitated, paralysed, or put to sleep by some magical agent. Subsequently she is discovered and rescued by a hero who then marries her. The other motif this tale seems to play with is the Bluebeard myth of the suitor who is actually a serial monogamist and a serial killer, with the bodies of previous brides stored in his dungeon. So in Poe's tale too, the bridegroom is already married ('having already a bride in his Art') and is about to kill his bride. So with the kind of conflating of roles mentioned by Robert Scholes, hero and villain are the same figure, and the magical agency of art - the hero's artistic talent - which should enhance life, instead becomes its destroyer. Notice here that we are freely adapting Propp's function 14 ('The hero acquires the use of a magical agent') to the rather different focus of Poe's tale.

Turning to Genette's categories, we can say, firstly, that both primary and embedded narratives are mainly mimetic, but it is clear that there are *degrees* of mimesis. The opening, as far as the words 'a remote turret of the building', retains a degree of generality: for instance, when the valet 'ventured to make forcible entrance' of the chateau, the phrase has an element of the generalising touch usually found in telling rather than showing; the phrase is slightly 'narratised' (that useful term of Genette's), that is, packaged into 'narrator-speak', so that we don't actually 'see' what is happening - did the valet smash the lock with an axe, or shoulder the door repeatedly till it gave way, or run at it using a broken sundial as an improvised battering ram? Or did he just break a ground-floor window with the butt of his rifle and climb in? Clearly, all these phrases would give 'full mimesis', as we might call it, so that we would 'see' what is happening, whereas 'making forcible entrance' is a phrase which gives only a 'partial mimesis', leaving the actual method still a secret of the narrator's.

The description of the room (from 'Its decorations') moves closer towards full mimesis: the decorations are 'rich, yet tattered and antique', but what exactly, when we stop to think about it, are 'decorations'? What precisely are the 'manifold and multiform armorial trophies'? Are they shields, swords, helmets, suits of armour, or what? How many are there of each, and where exactly are they positioned? Well, this kind of 'mid-mimesis' (let's call it) doesn't precisely say, for its job is not to pan slowly round the room like a camcorder, but just to give us a series of vivid impressions of the nature and atmosphere of the room. Full mimesis is reached with the paragraph beginning 'But the action produced', where the pace of the telling is slowed further, and matched to the sequence of the officer's impressions. So we get very precise stage directions which place us exactly in the officer's position, so that we see *with* him, so to speak, and have the illusion that the events are happening before our eyes. The story then remains in full mimesis until the officer picks up the book and the embedded narrative begins, and that too goes through the same stages, from partial, to mid, to full mimesis.

The focalisation of the two narratives is also of interest: the frame narrative is first-person homodiegetic, told to us by an overt or 'dramatised' narrator who has a distinct personality and life history, which we can deduce from the details of the story, even though we do not know his name - he is educated (he knows the eighteenth-century Gothic novels of Anne Radcliffe, is aware of painterly techniques like '*vignetting'*, and seems to have a strong interest in the processes and stages of the act of perception) and he is obviously well-to-do (he has a valet, for instance). The narrator of the embedded narrative is more problematical: the 'small volume' found on the pillow which 'purported to criticise and describe' the 'unusually great number' of paintings in the room suggests that he is what would now be called an art critic or connoisseur, but we know nothing else about him. He is, we presume, a heterodiegetic narrator, not part of the tale he tells, but the source of his information after the period when 'there were admit-ted none into the turret' is difficult to guess - either he is an omniscient narrator who assumes the privilege of entering and constructing the mind of his subject, or else he has some deeper intimacy with the painter. Perhaps he *is* the painter; certainly, we can assume that the 'unusually great number of spirited modern paintings' on the walls are all painted by the same artist, since they are all evidently in the same style, and perhaps each of them was produced in similar circumstances, each costing the life of the sitter, in a compulsively repeated 'primal scene' in which art and life struggle together for supremacy. Interestingly, then, these at first technical speculations about the nature of the narrator seem to lead quickly to the deepest levels of content.

This brings us to that underlying Aristotelian level: the hamar-tia (the sin or fault which motors the whole story) is of course, the moral blindness of the talented artist, who elevates himself to god-like status, taking on the role of *creating* life, but being able to do so only at the *expense* of life. He lacks both *in*sight (knowledge of himself) and *fore*sight, being unable to see the inevitable outcome of his creative obsessions. Curiously for an artist, he also lacks empathy and imagination, and so cannot reproduce the real thing, only a simulacrum, a kind of spooky hologram from which the essence of the person is quite absent. The moment of self-recognition, or anagnorisis, comes too late, since he never has the thought 'she is dying', only the belated perception 'she is dead'. The peripeteia, or switch in fortune, is perhaps relevant to both characters, for the male figure changes from being an artist of 'high renown', and becomes a vampiric murderer, while the woman is at first a kind of embodiment of the energies of the life force itself, and then becomes the meekly yielding victim whose erotic appeal consists of listlessly allowing her life to be drained away (the fate of most of the women in Poe's tales).

So, approaching the story through these mainly technical narra-tological categories does seem to open up new avenues which do indeed suggest how meanings are constructed in narratives, at the same time as having the spin-off bonus of giving us new ideas about this particular tale and its well-worn thematic territory of the conflict and contrast between the claims of life and the claims of art.

Experimental Film

When it comes to film, and the art that is created on film, much of what is produced is very much created so that it can tell a story, and will often be done in a way that falls into the traditions that have been created through Hollywood over the decades, however when it comes to experimental film it is really the antithesis of what films created in Hollywood are. Trying to do something completely different in film, and doing so in a way that has artistic merit yet still changes the goalposts of what is accepted as the limitations of film.

The linear way of telling a story that is used in most movies or documentaries very much focuses on the subject, however with experimental film it really doesn't have to tell a story at all, but is mainly about portraying a subject in a different way, or a way which hasn't been done before. Fighting stereotypes about film, and rejecting what is accepted and standard practice in the medium is a very important part of the execution of experimental film, and by doing this in a way that is distinctive and looks very different on the screen.

Indeed, for many people experimental film is something that is actually seen at an art gallery as one of the installations, but this certainly doesn't necessarily have to be the case as there is also often a place for experimental film on television or at a cinema, especially in those screens based at art centers or cinemas specializing in experimental film. It can often be a disconcerting experience to see experimental film, and this can include the angles being used, distortion of the subject or even utilizing a soundtrack to give the maximum possible effect, and in reality things that are surreal or made using different effects can be especially effective in terms of how well the experimental film will work.

In terms of experimental film, there are hundreds if not thousands of directors who have all in their own way tried to push the boundaries of film, and ever since the silent movie era there have always been examples of experimental film making which changes the way people actually think about the form, with some techniques actually making it through into the mainstream. The industries have often been set apart with those experimenting in the United States working separately from those in Europe, and names such as Slavko Vorkapic in the US, and Rene Clair in France have all advanced the medium of film.

On the whole there is a wide range of different types of film making that can be considered experimental, but especially with those that are done specifically to pursue the artistic aspects rather than to help tell a story, it can have the most effective visual impact. Enjoying experimental film will often be for those with an artistic taste rather than an interest in movies, and there are festivals and events for those people who do have an interest so that the latest in the medium can be promoted.

Film Theory and World Cinema

There's an interesting article called "New Concepts of Cinema" in the Oxford History of World Cinema. In it, Geoffrey Nowell-Smith argues that in 1960s and '70s, there was a revolution in ways of thinking and writing about film. Until this time, there was a fairly uniform approach to film in theoretical terms: film was regarded in aesthetic (art) terms, and theory concerned itself with the status of the photographic image and the possibilities filmmaking offered for artistic practice.

Most film theory and criticism took no notice of mainstream, commercial filmmaking at all, which meant that, although Hollywood films dominated movie theatres around the world, they received almost no critical or theoretical attention. But in the 1950s European (esp. French) theorists began to look seriously at Hollywood cinema, and so to break the monopoly of European art cinema in the theory arena. Two main approaches developed:

Auteur analysis ("auteur" is a French word meaning "author") – this involved a celebration of filmmakers working in the Hollywood studio system (and in other mainstream cinemas) who, by virtue of creative genius and force of personality, managed to transcend the limitations of that system and genre filmmaking. Filmmakers who tended to be discussed were ones like John Ford, Orson Welles, Alfred Hitchcock, Douglas Sirk. Example of auteur analysis can be found in Sarris (1969).

Genre analysis - another method of classification and evaluation. This approach acknowledged that the studio system and genre filmmaking offered interesting possibilities as well as limitations. It was concerned with identifying and analysing the characteristics of particular genres, and to identify genres which were progressive (eg. films noirs like THE BIG SLEEP) as opposed to conservative (eg. Westerns). It often went along with auteur analysis, as critics looked for directors working within, but also transcending, genres.

But the "revolution" didn't really kick off in a big way until the importation of structuralist and semiotic theories into film theory in the late '60s and early '70s. This importation set off a kind of massive fragmentation in film theory, with a proliferation of theoretical approaches emerging from the 1970s onwards - ideological criticism, psychoanalysis, feminism, queer theory, postcolonialism. At the same time, film studies became a common area of tertiary study in the 1970s. Then, from the 1980s, postmodernist theory emerged.

I can only give the most cursory description of some of the main theoretical approaches (which are often contradictory and fragmented themselves) - but this will give some idea of the diversity of film theory.

Structuralism and semiotics theories

These theories began in linguistics (with Ferdinand de Saussure) and in anthropology (with Claude Levi-Strauss) - their basic aim was to locate and analyse the ways in which meanings were produced, and to identify structures of meaning underlying language and kinship relations, respectively. It was quickly recognised that these ideas could be used to analyse almost any kind of meaning system - Roland Barthes' book MYTHOLOGIES has analyses of advertising images, art exhibitions, wrestling, war photos, cooking, and so on.

Applied to film, semiotic and structuralist theories tried to analyse film as a language - Christian Metz (1974) produced an incredibly detailed analysis of the way film works in terms of its units of meaning and the ways they were strung together. This kind of analysis is a bit technical and dull, and doesn't produce especially useful results on its own. Still, these approaches are vital because they form the basis of pretty much every film theory approach to come later - we'll look at some of them.

Ideological analyses

These are effectively Marxist-derived approaches which look at social relations and texts in terms of class structures, and usually take a politically critical approach. Early versions of ideological film theory analysed the Hollywood film industry as a capitalist system, and looked at the films it produced as supporting and sustaining bourgeios ideals. Later approaches take up the idea of ideology in a broader way. For example, Bill Nichols (1981) uses semiotics to show how all kinds of film texts (not just Hollywood ones) produce different versions of social reality, and promote particulars sets of values, beliefs and ideas about the world (ie. "ideologies").

Psychoanalyses

This is probably the most complex set of theories to be used in film studies, but it dominated film theory through the 1970s and '80s and is only just beginning to lose its hold in favour of postmodernist theory. If you're going to study film theory in any detail you need to something know about psychoanalysis.

Psychoanalytic film theory is based on the ideas of Jacques Lacan, French academic and psychoanalyst (I've put one of his books on the Bibliographyt, but I don't recommend it for light reading...). Put as simply as possible, psychoanalytic theory tries to account for the way in which the individual comes into existence as a sexual and psychological being. Applied to film, it deals with relationships between the spectator and the text - how the text positions the spectator, how film produces and satisfies desire (ie. by reproducing some of the earliest experiences of the developing child; by setting up structures of looking ["gaze"]). It's this interest in the spectator which really sets this approach apart - earlier theories had focused mostly on the director and/or the text.

Feminism

Maybe this should now be called "Gender Theory", because there's been a recent burst of interest in looking at masculine identities (eg.Krutnik, 1993) - but interest in gender as a theoretical and analytical category began with analysis of female identity.

Early feminist theory, like Molly Haskell's book FROM REVERENCE TO RAPE tended to look at the roles available for women in film industries and in film texts. The general consensus was that these roles were pretty dismal: there were very few women producing films, and the female characters represented a depressing array of stereotypes - little girl, mother, wife, whore. This approach was influenced by ideological theory, replacing class structures with gender structures.

Later feminist film theory was much more strongly influenced by psychoanalytic theory - and this pretty much began with Laura Mulvey's 1978 article "Visual Pleasure and the Narrative Cinema". Mulvey argued that mainstream films had gaze structures which privileged the male over the female - so that the audience was always identifying with a male gaze, usually attached to an active hero who drove the plot. Women, on the other hand, were constructed as objects to be looked at - the female body was always emphasised and put on display, and this was reinforced by the passive role of the woman in the plot (eg. Hitchcock's PSYCHO). Such psychoanalytic feminist approaches find some intriguing outlets – like Barbara Creed's analysis of horror films in terms of male fear of female sexuality (mentioned in Week 1's lecture).

Queer theory

This approach grew out of both psychoanalytic and feminist film theory - esp. their interest in sexuality and the body. Effectively, queer theory aims to challenge accepted notions of gender and sexuality, and to analyse them as shifting, fragmentary categories rather than fixed identities.

In film theory it began, to some extent, as a critique of representations of homosexuals in mainstream cinema - like feminist film theory with women (see Russo, 1985). But later, there was a more complex, psychoanalytic response - a rereading of mainstream texts in subversive, sometimes slightly perverse ways, finding evidence of homoeroticism in images and narratives. For example, Carol Griggers reads THELMA AND LOUISE as a lesbian text - quite self-conscious that hers is an aberrant reading (ie. one which goes against the obvious meaning of the text). Also see Dyer (1993) for some queer film theory and analysis.

Postcolonial theory and race studies

Postcolonialist theory came into its own in the 1970s, after the European empires set up in the 18th and 19th centuries had been more or less dismantled. This body of theory deals with the effects of colonial activity on colonised peoples, and with the possibilities which exist for them to express themselves, attain cultural independence, and assert their identities and cultural histories.

Studies of film from a postcolonial perspective tend to take one of two approaches (though Shohat& Stam, 1994, deal with both):

Analysing the relationships between film industries around the world, ususally in terms of the dominant position of the Hollywood industry, and its effects on other industries. This approach concerns itself with the possibilities for national (and sub-national) cinemas to develop and survive - the debates about the Australian fim industry often fall into this category. The idea of neo-colonialism comes into play in this context - ie. colonisation not in physical terms, but in cultural and economic terms.

Analysing representations of colonised "Others" and marginalized racial groups, and discussing possibilities for them to produce images of themselves. We saw this kind of idea in relation to multicultural and Aboriginal identities in Australian films. See also Guerrero (1993) for an analysis of representations of African-Americans in US films.

Postmodernism

There's no real way of making this idea coherent or straightforward – the term refers to so many ideas and phenomena that any account is going to be selective. But, to make it possible to deal with now, I'll talk about postmodernism in terms of three issues:

A description of contemporary society, economics and politics. From being a world economy and society based on industrialisation and manufacture, we've moved to one of information exchange, backed by advances in communication technology. The new world order is characterised by globalisation (dealt with in International Comm), transnational corporations, breakdown of national boundaries, fragmentation of identity.

A description of artistic practice and cultural production - postmodernist texts have characteristics such as fragmentation of narrative structure, pastiche ("borrowing" from other texts, genres), parody (sending up other texts/genres), a breakdown of distinctions between "high" and "low" culture.

A set of theoretical propositions and approaches which can be used to analyse anything. The main approach is a deconstructive one - ie. One which looks into texts (or whatever is being analysed) to locate their contradictions, fragmentations, etc.

Film Production

Now I want to look at some of the connections between a couple of these theoretical perspectives and certain changes in film production over the last thirty years. I'll take two of the theories - postcolonialism and postmodernism (though would be equally possible to make similar arguments in relation to, say, feminism or queer theory). What I want to suggest is that during the 1960s and '70s, a strong postcolonialist sensibility developed in world filmmaking, with countries respondingf both to relatively recent political independence (with all its difficulties), and to the neo-colonialist Hollywood domination of world film markets. And then, in the 1980s there were certain changes which can be linked to postmodernist theory.

Postcolonialism – National Cinemas and Representations of racial Marginality

National cinemas:

Hollywood films were already dominating cinema screens around the world by the 1920s, because of a number of factors: the US' vibrant economy (until the Depression of the '30s); its non-involvement in World War I until the last minute (European industries couldn't be kept up during the war); its modernised industrial system. This domination has never really disappeared, and still operates - the table attached shows the massive share Hollywood has of European film markets in 1995, and Hollywood films also dominate African, South American, Australian/NZ, Middle East and many Asian markets. In fact, Nowell-Smith argues that the popularity of Hollywood films, together with increasingly relaxed regulations on the import of US films, is going to increase and will have a drastic effect on other countries' cinemas.

This argument is essentially a postcolonialist one, which sees America as a neo-colonialist power - ie. it "colonises" countries in a cultural way, exporting its values, ideals, images all over the world via its culture industries (TV, film, advertising, the Internet). This applies even to previous coloniser countries, esp. in Western Europe, whose film cultures are effectively "colonised" by Hollywood. In accordance with postcolonial theory, awareness of this domination has, since the 1960s, resulted in quite a wide range of oppositional moves on the part of filmmakers in many parts of the world.

In the 1960s and '70s, there were efforts by many countries to develop filmmaking styles which were entirely different to classical Hollywood filsm and which could effectively define national cinemas. In France, Germany and Italy, for example, "New Wave" cinemas appeared in the 1960s which deliberately countered Hollywood - they moved away from action and spectacle, and from narrative resolution, developing what came to be called "European art film" - an example is LAST YEAR AT MARIENBAD.

As colonial empires ended, previously colonised countries also used this strategy of establishing alternative filmmaking styles and forms to set up national cinemas. African countries provide an example - esp. Burkina Faso, which developed an art cinema influenced by France, but using very "African" subject matter (eg. WEND KUUNI).

There were also highly politicised cinemas, especially in South America (eg.Argentina, Brazil, Chile) which opposed existing political regimes for their subordination to the US, and often had a go at the US directly. They often used anti-Hollywood styles and forms, deliberately avoiding the kinds of high production values and spectacle associated with Hollywood. They often used documentary forms, polemical voiceovers, and radical montages, and they borrowed indigenous cultural notions (eg. cannibalism) as a way of asserting their specific identities - for example, THE HOUR OF THE FURNACES, MACUNAIMA.

The kind of anti-commercialism which defines all of these developments also influenced filmmaking in countries with big commercial cinemas - in India, an art film industry emerged in the 1960s, and in Hong Kong, the New Wave came in the '80s, as did the Chinese Fifth Generation. These films had the same cultural prestige as the European and other films, and often did good things for their countries' international reputations by winning awards and critical accolades.

Racial marginality - minority cinemas:

Along with the development of politicised and oppositional national cinemas, the '70s saw an increasing political and cultural activism of marginalised groups in many Western countries. In America, for example, there were civil rights marches by African-Americans; in Australia, growing Aboriginal activism and the rise of multiculturalism; in Britain and other European countries (eg. France, Germany), race riots and increasing immigration.

Not only did these marginalised groups seek to increase their political power and social/ economic status, but they also began to be more assertive in the cultural arena. They worked at getting access to equipment and finance, and at developing modes of representation which would give them some kind of space in which to express their identities. In film, this has resulted in an increasingly diverse array of images of racial groups – we saw this in relation to Australia and the representation of Australian migrant identities. A few other examples (there are many more) include:

African-American filmmaking - African-Americans began making films in earnest in the 1970s, largely with "blaxploitation" films like SHAFT, SUPERFLY, SWEET SWEETBACK'S BAAADASSS SONG - violent, sexually explicit, misogynistic films which aimed at asserting a powerful black masculine identity. In fact, this masculinist approach has persisted in African-American filmmaking in the 1980s and '90s - for example in the films of Spike Lee or John Singleton. But the positive thing is that these films have attracted quite substantial mainstream audiences and are increasingly able to get funding. It's likely that film representations will become more diverse as more African-Americans get access to the industry.

Other activity by ethnic minorities in America. The Hollywood film industry has always been quite ethnically diverse in its make-up, but until the 1970s its film texts tended to represent the Anglo-American experience at the expense of other ethnic identities. In the 1970s, Italian-American directors like Martin Scorsese and Francis Ford Coppola began making films about the Italian-American experience, and often the mafia - THE GODFATHER series, MEAN STREETS, GOODFELLAS. There had been gangster films before, but these new ones had a kind of cultural realism which reflected the filmmakers' assertion of their own ethnic identities. There's also, very recently, been some activity by Asian-American filmmakers (THE JOY LUCK CLUB, THE WEDDING BANQUET, DIM SUM). On the negative side, Native Americans have had virtually no opportunities to make films yet.

Pakistani and Indian filmmaking in the UK - There are large Pakistani and Indian migrant communities in Britain, esp. in London, and since the 1980s there have been a number of films focusing on that migrant experience. For example, the films written by Hanif Kureishi and directed by Stephen Frears like MY BEAUTIFUL LAUNDRETTE, and SAMMY AND ROSIE GET LAID. There was also BHAJI ON THE BEACH in 1994. These films have tended to circulate mostly in the arthouse circuit, but they get pretty good critical responses and win awards at festivals - plenty of cultural credibility.

What I'm trying to indicate with both national and marginal cinemas is that, during the '60s and '70s, a split developed between mainstream, commercial cinema on the one hand, and alternative, art cinema on the other. This was linked to a postcolonialist sensibility which associated certain characteristics (strong narrative drive, spectacle, stock characters - ie. commercial cinema) with neo-colonialist dominantion, and others (complex characters, indeterminate plotting, stylistic innovation - ie. art cinema) with opposition and resistance.

Postmodernism – Globalisation, Postmodern Films

Postmodernism seems to be a phenomenon which has had a definite impact on filmmaking around the world. I want to concentrate on two issues here - globalisation; and postmodernist film texts.

Globalisation and breakdown of national boundaries:

This is a significant theme in postmodernist theory, and we can see evidence of the process in the world world since the 1980s. This tends to work against the kind of thing I was talking about in relation to postcolonialism (ie. national cinemas), so we can see a further shift in general trends in world filmmaking.

For one thing, co-production is becoming more and more common, with funding coming from all over the place, and producers less dependent on their governments or private investors at home. On Monday I mentioned some Australian moves in this direction, and there are many countries to whom the same thing applies. For example, Chinese filmmkaer Zhang Yimou got French funding for his film RAISE THE RED LANTERN; Indian filmmaker Mira Nair's recent KAMA SUTRA was European-funded; Juzo Itami's A TAXING WOMAN RETURNS had Italian as well as Japanese funding; Stanley Tong's RUMBLE IN THE BRONX was financed by Canada and HK; Ang Lee's THE WEDDING BANQUET had US and Taiwanese funding, Idrissa Ouedrago's TILAI was funded in Burkina Faso, Switzerland and France.

Along with this phenomenon, we're finding many filmmakers shifting between countries to make their films - eg. Nair made MISSISSIPPI MASALA in the US, and Hong Kong filmmaking has crossed over with North American in significant ways (RUMBLE IN THE BRONX, JACKY CHAN'S FIRST STRIKE). The repetition of

America in these examples could be seen as evidence of the kind of domination discussed by postcolonialist theory. But, in fact, it could also be read as indicating a new openness by the American film industry to other cultural influences. A look at the Academy Awards over the last couple of years support this view - once the only avenue for non-American films was the special "Best Foreign Film" category, but now, Australian, British, or Italian films can get a look-in. They may still be Western, but the possibilities for greater diversity are there.

The implications of this are clear in postmodernist terms - it's slowly becoming more difficult to link films straightforwardly to national cinema, and therefore to national identity (we saw this on Monday with Australian film). The postcolonialist assertion of national specificity in cinema may be gradually giving way to a kind of international cinema.

Postmodern film texts

We can also see evidence of similar kinds of changes in the types of films being produced, which we could describe as a gradual move towards a postmodernist aesthetic sensibility. Several trends can be identified:

Breakdown in art/commercial boundaries. On the one hand, many well-known art directors have been producing films which are aimed at the minstream international market, rather than at the international art circuit. For example, Zhang Yimou's FAREWELL MY CONCUBINE, Lee Tamahori's ONCE WERE WARRIORS, Chris Noonan's BABE, Shakhar Kapur's THE BANDIT QUEEN, Neil Jordan's THE CRYING GAME; many films by Hong Kong's New Wave directors. The same is true of American art directors, whose films are becoming increasingly commercially successful - Quentin Tarantino's PULP FICTION, David Lynch's WILD AT HEART, the Cohen brothers' FARGO. These filmmakers have tried to reconcile the two approaches, maintaining a commitment to art cinema techniques, while adopting some of the characteristics of classical Hollywood filmmaking. PULP FICTION is exemplary of this trend - it's a film which mixes popular culture (stars, popular fiction genre) with a kind of plot fragmentation, indeterminate ending, rambling structure which are more typical of art cinema. There's also a learnedness in the dialogue which seems kind of at odds with the popular-culture extreme violence.

Some critics, like Nowell-Smith, see this as a Hollywoodisation of other cinemas, but it's also possible to see some cross-fertilisation - ie. mainstream American films strongly influenced by art cinema. Scorsese's and Coppola's films are examples, as are more recent films like SEVEN, 12 MONKEYS, BATMAN.

In both cases (non-American filmmakers going commercial, American films going art), the tendency is to blur the boundaries between art and commercial film. These boundaries have never really been absolute, but it's always been possible to talk about the two as separate categories with reasonable confidence. As this becomes more difficult, the question becomes how it relates to the issue of national cinema - to some extent the commercial/art distinction has been more or less the same as the Hollywood/alternative distinction, and national cinemas used art cinema techniques precisely to distinguish themselves from Hollywood. If the present trend continues, how will countries distinguish themselves? This question is related to the globalisation issue discussed above.

Generic complexity. One interesting recent habit in American filmmaking is a rethinking of generic conventions - we've seen a number of films which play with the whole idea of genre in a very self-conscious (reflexive) way. Sometimes we've seen obvious parodies of genres, or of specific films - the spoof film started in the '70s with BLAZING SADDLES, and became extremely popular (repetitive) in the '80s - eg. the FLYING HIGH, POLICEACADEMY, HOT SHOTS or NAKED GUN series. More recently, there are things like MARS ATTACKS! which play on 1950s sci-fi conventions. In other cases, the genre play is a bit more subtle. More recently, For example, the Western got a bit of a revision in the '80s, with, say UNFORGIVEN, which worried at the idea of the Western hero-killer, or BAD GIRLS, a women's Western. I think INDEPENDENCE DAY was also a bit self-conscious and campy - I can't quite believe the flag-waving was entirely in earnest.

As well, there are many films which really don't fit traditional genre categories at all. How would you characterise, for example, films like PULP FICTION, NATURAL BORN KILLERS, FROM DUSK TO DAWN, FARGO, etc? They're often called "postmodernist films", but that's not a genre classification in the traditional sense, and seems to indicate a lack of certainty about how to talk about these films.

We can also see new generic interests developing in countries other than America. For example, in the 1980s, Japanese producers made a whole array of urban comedies, often quite black and frequently concerned with food and sex. Examples are A TAXING WOMAN, A TAXING WOMAN RETURNS, TAMPOPO, THE YEN FAMILY, THE FAMILY GAME, SUMO DO SUMO DON'T. As well as making sardonic comments about contemporary Japanese society, these films were aimed at international audiences familiar with urban comedy as a genre. And, to give another example, the Hong Kong filmmaker John Woo makes films in the gangster genre, a staple of Hong Kong film for some time - but Woo's films like A BETTER TOMORROW or HARD-BOILED show signs of cross-fertilisation with American mafia films like GOODFELLAS, CASINO, the GODFATHER series.

Recycling, pastiche. Another trend over the last half dozen years or so is to recycle and borrow from old texts - again, this has always been done to some extent, but it's becoming predominant. Some of the genre reworking I mentioned is related to this trend - playing with and parodying older genres and texts is clearly a way of recycling them. But there are a few other trends we could notice:

- The current obsession with Shakespeare and 19th century English literature (esp. Jane Austen) - film has always drawn on literary sources, but there seems to be an enormous number of recent films based on books having major cultural prestige. And often, there's little attempt to do anything terribly interesting with them (there are a few exceptions - eg.Lurhman's ROMEO AND JULIET, CLUELESS, RICHARD III). This kind of nostalgia is quite typically postmodernist - the films seem to be reproducing the surface appearances of the Renaissance and 19th century England (the films are often very visually lush) without any great interest in their social critiques, etc.

- Remakes of old films and making movies of TV shows or comics - SABRINA, CAPE FEAR, THE ADDAMS FAMILY, THE BRADY BUNCH MOVIE, BATMAN, DICK TRACY, SUPERMAN, THE PHANTOM, THE FUGITIVE, MAVERICK, etc. TV and film have always been kind of mutually cannibalistic in this sense, but what interests me in the current crop is how many come from '50s and '60s TV/comic sources, rather than the '80s or '90s - more of that postmodernist nostalgia, connected to retro fads in music and fashion.
- Self-consciously sophisticated (and sometimes extremely tacky) references to other texts, which aren't quite adaptations or remakes of them. For example, BARB WIRE drew on CASABLANCA, SLEEPLESS IN SEATTLE on AN AFFAIR TO REMEMBER.

Developments in film theory since the 1960s can clearly be linked to trends in film production. However, I don't want to overstate the influence of postmodernism; postcolonialist arguments and practices are clearly still relevant in the 1990s (as the debate about Australian film shows). I've concentrated on postcolonialism here, but you can pursue similar kinds of historical change in relation to, say, feminist and queer theories and their relationships to postmodernism - see the Bibliography for references.

Schools of Interpretation

Cambridge School (1920s–1930s): A group of scholars at Cambridge University who rejected historical and biographical analysis of texts in favor of close readings of the texts themselves.

Chicago School (1950s): A group, formed at the University of Chicago in the 1950s, that drew on Aristotle's distinctions between the various elements within a narrative to analyze the relation between form and structure. *Critics and Criticisms: Ancient and Modern* (1952) is the major work of the Chicago School.

Deconstruction (1967–present): A philosophical approach to reading, first advanced by Jacques Derrida that attacks the assumption that a text has a single, stable meaning. Derrida suggests that all interpretation of a text simply constitutes further texts, which means there is no "outside the text" at all. Therefore, it is impossible for a text to have stable meaning. The practice of deconstruction involves identifying the contradictions within a text's claim to have a single, stable meaning, and showing that a text can be taken to mean a variety of things that differ significantly from what it purports to mean.

Feminist criticism (1960s–present): An umbrella term for a number of different critical approaches that seek to distinguish the human experience from the male experience. Feminist critics draw attention to the ways in which patriarchal social structures have marginalized women and male authors have exploited women in their portrayal of them. Although feminist criticism dates as far back as Mary Wollstonecraft's A Vindication of the Rights of Woman (1792) and had some significant advocates in the early 20th century, such as Virginia Woolf and Simone de Beauvoir, it did not gain widespread recognition as a theoretical and political movement until the 1960s and 1970s.

Psychoanalytic criticism: Any form of criticism that draws on **psychoanalysis,** the practice of analyzing the role of unconscious psychological drives and impulses in shaping human behavior or artistic production. The three main schools of psychoanalysis are named for the three leading figures in developing psychoanalytic theory: Sigmund Freud, Carl Jung, and Jacques Lacan.

Freudian criticism (1900–present): The view of art as the imagined fulfillment of wishes that reality denies. According to Freud, artists sublimate their desires and translate their imagined wishes into art. We, as an audience, respond to the sublimated wishes that we share with the artist. Working from this view, an artist's biography becomes a useful tool in interpreting his or her work. "Freudian criticism" is also used as a term to describe the analysis of Freudian images within a work of art.

Jungian criticism (1920s–present): A school of criticism that draws on Carl Jung's theory of the **collective unconscious,** a reservoir of common thoughts and experiences that all cultures share. Jung holds that literature is an expression of the main themes of the collective unconscious, and critics often invoke his work in discussions of literary archetypes.

Lacanian criticism (c. 1977–present): Criticism based on Jacques Lacan's view that the unconscious, and our perception of ourselves, is shaped in the "symbolic" order of language rather than in the "imaginary" order of prelinguistic thought. Lacan is famous in literary circles for his influential reading of Edgar Allan Poe's "The Purloined Letter."

Marxist criticism: An umbrella term for a number of critical approaches to literature that draw inspiration from the social and economic theories of Karl Marx. Marx maintained that **material production,** or economics, ultimately determines the course of history, and in turn influences social structures. These social structures, Marx argued, are held in place by the dominant ideology, which serves to reinforce the interests of the ruling class. Marxist criticism approaches literature as a struggle with social realities and ideologies.

Frankfurt School (c. 1923–1970): A group of German Marxist thinkers associated with the Institute for Social Research in Frankfurt. These thinkers applied the principles of Marxism to a wide range of social phenomena, including literature. Major members of the FrankfurtSchool include Theodor Adorno, Max Horkheimer, Walter Benjamin, Herbert Marcuse, and Jürgen Habermas.

New Criticism (1930s–1960s): Coined in John Crowe Ransom's *The New Criticism* (1941), this approach discourages the use of history and biography in interpreting a literary work. Instead, it encourages readers to discover the meaning of a work through a detailed analysis of the text itself. This approach was popular in the middle of the 20th century, especially in the United States, but has since fallen out of favor.

New Historicism (1980s–present): An approach that breaks down distinctions between "literature" and "historical context" by examining the contemporary production and reception of literary texts, including the dominant social, political, and moral movements of the time. Stephen Greenblatt is a leader in this field, which joins the careful textual analysis of **New Criticism** with a dynamic model of historical research.

New Humanism (c. 1910–1933): An American movement, led by Irving Babbitt and Paul Elmer More, that embraced conservative literary and moral values and advocated a return to humanistic education.

Post-structuralism (1960s–1970s): A movement that comprised, among other things, Deconstruction, Lacanian criticism, and the later works of Roland Barthes and Michel Foucault. It criticized structuralism for its claims to scientific objectivity, including its assumption that the system of signs in which language operates was stable.

Queer theory (1980s–present): A "constructivist" (as opposed to "essentialist") approach to gender and sexuality that asserts that **gender roles** and **sexual identity** are social constructions rather than an essential, inescapable part of our nature. Queer theory consequently studies literary texts with an eye to the ways in which different authors in different eras construct sexual and gender identity. Queer theory draws on certain branches of feminist criticism and traces its roots to the first volume of Michel Foucault's *History of Sexuality* (1976).

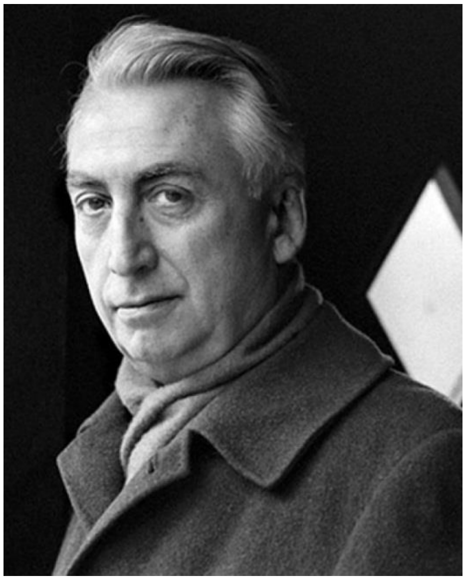
Russian Formalism (1915–1929): A school that attempted a scientific analysis of the formal literary devices used in a text. The Stalinist authorities criticized and silenced the

Formalists, but Western critics rediscovered their work in the 1960s. Ultimately, the Russian Formalists had significant influence on structuralism and Marxist criticism.

Structuralism (1950s–1960s): An intellectual movement that made significant contributions not only to literary criticism but also to philosophy, anthropology, sociology, and history. Structuralist literary critics, such as Roland Barthes, read texts as an interrelated system of **signs** that refer to one another rather than to an external "meaning" that is fixed either by author or reader. Structuralist literary theory draws on the work of the Russian Formalists, as well as the linguistic theories of Ferdinand de Saussure and C. S. Peirce.

Literary Scholars, Theorists and Critics

Roland Barthe



Roland Barthes, in full **Roland Gérard Barthes**, (born November 12, 1915, Cherbourg, France—died March 25, 1980, Paris), French essayist and social and literary critic whose writings on semiotics, the formal study of symbols and signs pioneered by Ferdinand de Saussure, helped establish structuralism and the New Criticism as leading intellectual movements.

Barthes studied at the University of Paris, where he took a degree in classical letters in 1939 and in grammar and philology in 1943. After working (1952–59) at the Centre National de la Recherche Scientifique, he was appointed to the École Pratique des Hautes Études. In 1976 he became the first person to hold the chair of literary semiology at the Collège de France.

His first book, *Le Degré zéro de l'écriture* (1953; *Writing Degree Zero*), was a literary manifesto that examined the arbitrariness of the constructs of language. In subsequent books—including *Mythologies* (1957), *Essais critiques* (1964; *Critical Essays*), and *La Tour Eiffel* (1964; *The Eiffel Tower and Other Mythologies*)—he applied the same critical apparatus to the "mythologies" (*i.e.*, the hidden assumptions) behind popular cultural phenomena from advertising and fashion to the Eiffel Tower and wrestling. His *Sur Racine* (1963; *On Racine*) set off a literary furor in France, pitting Barthes against traditional academics who thought this "new criticism," which viewed texts as a system of signs, was desecrating the classics. Even more radical was *S/Z* (1970), a line-by-line semiological analysis of a short story by Honoré de Balzac in which Barthes stressed the active role of the reader in constructing a narrative based on "cues" in the text.

Barthes's literary style, which was always stimulating though sometimes eccentric and needlessly obscure, was widely imitated and parodied. Some thought his theories contained brilliant insights, while others regarded them simply as perverse contrivances. But by the late 1970s Barthes's intellectual stature was virtually unchallenged, and his theories had become extremely influential not only in France but throughout Europe and in the United States. Other leading radical French thinkers who influenced or were influenced by him included the psychoanalyst Jacques Lacan, socio-historian Michel Foucault, and philosopher Jacques Derrida.

Two of Barthes's later books established his late-blooming reputation as a stylist and writer. He published an "antiautobiography," *Roland Barthes par Roland Barthes* (1975; *Roland Barthes by Roland Barthes*), and his *Fragments d'un discours amoureux* (1977; *A Lover's Discourse*), an account of a painful love affair, was so popular it quickly sold more than 60,000 copies in France. Barthes died at the age of 64 from injuries suffered after being struck by an automobile. Several posthumous collections of his writings have been published, including *A Barthes Reader* (1982), edited by his friend and admirer Susan Sontag, and *Incidents* (1987). The latter volume revealed Barthes's homosexuality, which he had not publicly acknowledged. Barthes's *Oeuvres complètes* ("Complete Works") were published in three volumes in 1993–95.

Taken and adapted from https://www.britannica.com/biography/Roland-Gerard-Barthes

Paul de Mann

Paul de Man, (born December 6, 1919, Belgium — died December 21, 1983, New Haven, Connecticut, U.S.), Belgian-born literary critic and theorist, along with Jacques Derrida one of the two major proponents of deconstruction, a controversial form of philosophical and literary analysis that was influential within many academic disciplines in the 1970s and ’80s.

De Man began a new life in New York City in June 1948 as an unknown bookstore clerk. In teaching French intellectual ideas at Bard, de Man had found his true vocation, and he established lifelong relations with certain students and colleagues. Despite his lack of an undergraduate degree, de Man impressed the influential Harvard professor Harry Levin in conversation, and, with a letter of recommendation from Ted Weiss—a poet, editor, and colleague at Bard—de Man was admitted as an unmatriculated student to Levin’s advanced seminar in comparative literature at Harvard, where he performed well. In the next academic year de Man persuaded Renato Poggioli, the department’s chairman, to admit him formally to the graduate program in comparative literature, despite the failures recorded on his transcript from ULB. The copy of the transcript submitted by de Man shows what appears to be his own added handwritten claim that he had gained a “license” from a “State Board” there, though none is known to have existed. Meanwhile, de Man taught full-time at the Berlitz language school in Boston, though his advisers thought he did so only occasionally; he was the best-paid and most sought-after instructor there throughout the 1950s, and he also tutored privately.

Paul de Man submitted his dissertation in May 1960, and it was accepted more philosophical than literary, reflecting the existentialist ideas of Heidegger and other Continental philosophers. De Man was accordingly offered only a terminal two-year appointment rather than a tenure-track position at Harvard.

In the mid-1960s de Man befriended the French philosopher Jacques Derrida, with whom he developed deconstruction, at first a form of literary analysis that aimed to show the “seams” existent in all texts and to demonstrate that, if examined in detail, all language contradicts itself, and its claims to “meaning” are “slippery.” Their approach soon gained influence in a wide range of other academic disciplines—including law, architecture, anthropology, and theology—and was taken up by feminist and other movements, in which it was perceived as a means of subverting oppressive social and political forces.

In 1971 de Man moved to Yale University largely through the influence of the Yale literary theorist Geoffrey H. Hartman. Yale, however, required all prospective tenured professors to have published at least one book—a stumbling block, because de Man had written only essays. To overcome it, Hartman and others cobbled together a book out of de Man’s published articles; the work, titled *Blindness and Insight* (1971), became widely influential. Initially hired by the university as a professor of French, de Man later joined and became chairman of the department of comparative literature and was elevated to the rank of Sterling Professor of the Humanities.

In his early work, de Man argued that post-Kantian philosophy and literary criticism suffer from the tendency to confuse the structure of language with the principles that organize natural reality. In time de Man, often citing Georg Wilhelm Friedrich Hegel, evolved into being what he called a “linguistic philosopher,” though that claim was disputed by some established philosophers, such as Robert Nozick. De Man's work was controversial also because deconstruction employed a variety of apparently indefinable descriptors and opaque terms, which critics rejected as empty jargon. De Man's students, however, defended his use of language on the grounds that every discipline has the right to invent its own technical language.

With the notice attending *Blindness and Insight*, Yale became the centre for deconstructive literary criticism in the United States. Later collections of academic essays by de Man include *Allegories of Reading: Figural Language in Rousseau, Nietzsche, Rilke, and Proust* (1979), *The Rhetoric of Romanticism* (1984).

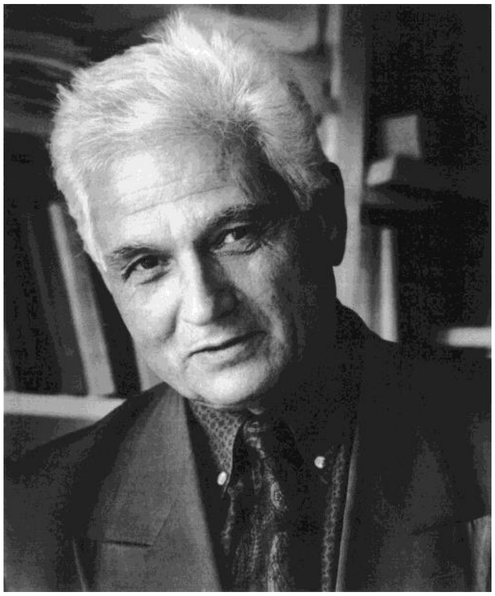
Controversies about language and ideas

In "Autobiography as De-Facement" (1979), de Man refers to a mute woodsman, created by the English poet William Wordsworth in *The Excursion* (1814), who lives in complete isolation because he can neither hear nor speak. Wordsworth provided the reader a perspective on this figure by referring to the face of the Sun—moving above him—as representing a grace that redeems life. For de Man, however, the woodsman—who cannot know even the sounding waterfall in the woods, which to him is no more than a picture—embodies humanity in its abysmal loneliness.

De Man's writing here, moved by the pathos of Wordsworth's figure, is a lyrical response to his predecessor's poetry, but most of the essay is embedded in the controversial language for which de Man was famous. His written works were rarely vivid. De Man took his own view of the isolated woodcutter, humanity's representative, and, as he wrote in a controversial phrase at the end of the essay, "death is a displaced name for a linguistic predicament." His woodsman is like Stevens's snowman, "the listener, who listens in the snow,"

Taken and adapted from https://www.britannica.com/biography/Paul-de-Man/Controversies-about-language-and-ideas

Jacques Derrida



Jacques Derrida, French philosopher whose critique of Western philosophy and analyses of the nature of language, writing, and meaning were highly controversial yet immensely influential in much of the intellectual world in the late 20th century.

Derrida is most celebrated as the principal exponent of deconstruction, a term he coined for the critical examination of the fundamental conceptual distinctions, or "oppositions," inherent in Western philosophy since the time of the ancient Greeks.

These oppositions are characteristically "binary" and "hierarchical," involving a pair of terms in which one member of the pair is assumed to be primary or fundamental, the other secondary or derivative. Examples include nature and culture, speech and writing, mind and body, presence and absence, inside and outside, literal and metaphorical, intelligible and sensible, and form and meaning, among many others. To "deconstruct" an opposition is to explore the tensions and contradictions between the hierarchical ordering assumed or asserted in the text and other aspects of the text's meaning, especially those that are indirect or implicit. Such an analysis shows that the opposition is not natural or necessary but a product, or "construction," of the text itself.

The speech/writing opposition, for example, is manifested in texts that treat speech as a more authentic form of language than writing. These texts assume that the speaker's ideas and intentions are directly expressed and immediately "present" in speech, whereas in writing they are comparatively remote or "absent" and thus more easily misunderstood. As Derrida points out, however, speech functions as language only to the extent that it shares characteristics traditionally assigned to writing, such as absence, "difference," and the possibility of misunderstanding. This fact is indicated by philosophical texts themselves, which invariably describe speech in terms of examples and metaphors drawn from writing, even in cases where writing is explicitly claimed to be secondary to speech. Significantly, Derrida does not wish simply to invert the speech/writing opposition—i.e., to show that writing is really prior to speech. As with any deconstructive analysis, the point is to restructure, or "displace," the opposition so as to show that neither term is primary.

The speech/writing opposition derives from a pervasive picture of meaning that equates linguistic meaning with the ideas and intentions in the mind of the speaker or author. Building on theories of the Swiss linguist Ferdinand de Saussure, Derrida coined the term *différance,* meaning both a difference and an act of deferring, to characterize the way in which linguistic meaning is created rather than given. For Derrida as for Saussure, the meaning of a word is a function of the distinctive contrasts it displays with other, related meanings. Because each word depends for its meaning on the meanings of other words, it follows that the meaning of a word is never fully "present" to us, as it would be if meanings were the same as ideas or intentions; instead it is endlessly "deferred" in an infinitely long chain of meanings. Derrida expresses this idea by saying that meaning is created by the "play" of differences between words—a play that is "limitless," "infinite," and "indefinite."

Some of Derrida's early work was a critique of major structuralist thinkers such as Saussure, the anthropologist Claude Lévi-Strauss, and the intellectual historian and philosopher Michel Foucault. Derrida was thus seen, especially in the United States, as leading a movement beyond structuralism to "poststructuralism," which was skeptical about the possibility of a general science of meaning. Although Derrida's writing had always been marked by a keen interest in what words can do, here he produced a work that plays with juxtaposition to explore how language can incite thought.

One might distinguish in Derrida's work a period of philosophical deconstruction from a later period focusing on literature and emphasizing the singularity of the literary work and the play of meaning in avant-garde writers such as Genet, Stéphane Mallarmé, Francis Ponge, and James Joyce. His later work also took up a host of other issues, notably the legacy of Marxism (*Spectres de Marx: l'état de la dette, le travail du deuil et la nouvelle Internationale* [1993; *Specters of Marx: The State of the Debt, the Work of Mourning, and the New International*]) and psychoanalysis (*La Carte postale: de Socrate à Freud et au-delà* [1980; *The Post Card: From Socrates to Freud and Beyond*]). Other essays considered political, legal, and ethical issues, as well as topics in aesthetics and literature. He also addressed the question of Jewishness and the Jewish tradition in *Shibboleth* and the autobiographical "Circumfession" (1991).

Criticism of Jacques Derrida

Although critical examination of fundamental concepts is a standard part of philosophical practice in the Western tradition, it has seldom been carried out as rigorously as in the work of Derrida. His writing is known for its extreme subtlety, its meticulous attention to detail, and its tenacious pursuit of the logical implications of supposedly "marginal" features of texts. Nevertheless, his work has met with considerable opposition among some philosophers, especially those in the Anglo-American tradition. In 1992 the proposal by the University of Cambridge to award Derrida an honorary doctorate generated so much controversy that the university took the unusual step of putting the issue to a vote of the dons (Derrida won); meanwhile, 19 philosophers from around the globe published a letter of protest in which they claimed that Derrida's writing was incomprehensible and his major claims either trivial or false. In the same vein, other critics have portrayed Derrida as an antirational and nihilistic opponent of “serious” philosophical thinking. Despite such criticism, Derrida’s ideas remain a powerful force in philosophy and myriad other fields.

Taken and adapted from **https://www.britannica.com/biography/Jacques-Derrida/Criticism**

Julia Kristev

Julia Kristeva, Bulgarian-born French psychoanalyst, critic, novelist, and educator, best known for her writings in structuralist linguistics, psychoanalysis, semiotics, and philosophical feminism.

Kristeva received a degree in linguistics from the University of Sofia in 1966 and later that year immigrated to France on a doctoral fellowship. In Paris she worked with the structuralist and Marxist critic Lucien Goldmann, the social and literary critic Roland Barthes, and the structuralist anthropologist Claude Lévi-Strauss. She soon became a member of the group of intellectuals associated with the journal *Tel Quel*, and her articles appeared in scholarly journals and in Maoist publications. Kristeva received her doctorate in linguistics in 1973 from the École Pratique des Hautes Études (Practical School of Advanced Studies). Her doctoral dissertation, *La Révolution du langage poétique* (1974; partial translation, *Revolution in Poetic Language*), was hailed for its application of psychoanalytic theory to language and literature. She was appointed to the faculty of linguistics at the University of Paris VII–Denis Diderot in 1974. In 1979 she became a practicing psychoanalyst.

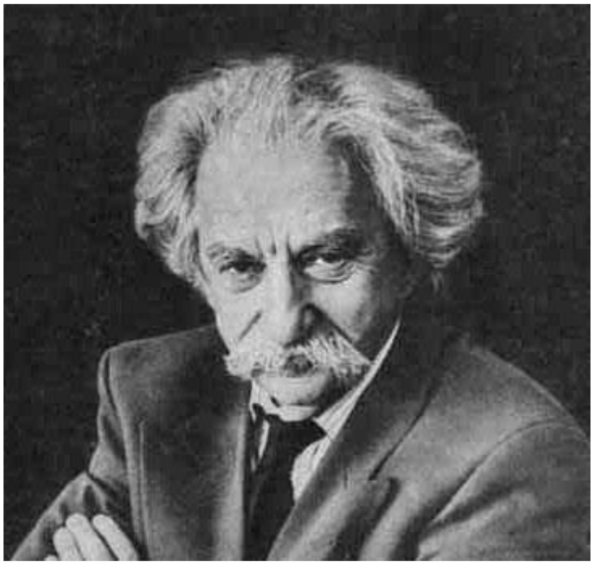
Kristeva's theories synthesized elements from such dissimilar thinkers as the French psychoanalyst Jacques Lacan, the French philosopher Michel Foucault, and the Russian literary theorist Mikhail Bakhtin. Two distinct trends characterize her writings:

an early structuralist-semiotic phase and a later psychoanalytic-feminist phase. During the latter period Kristeva created a new study she called “semanalysis,” a combination of the psychoanalysis of Sigmund Freud and the semiology, or semiotics (the study of signs), of the Swiss linguist Ferdinand de Saussure and the American philosopher Charles Sanders Peirce. Her most important contribution to the philosophy of language was her distinction between the semiotic and the symbolic aspects of language. The semiotic, which is manifested in rhythm and tone, is associated with the maternal body. The symbolic, on the other hand, corresponds to grammar and syntax and is associated with referential meaning. With this distinction,

Kristeva attempted to bring the “speaking body” back into linguistics and philosophy. She proposed that bodily drives are discharged in language and that the structure of language is already operating in the body.

Taken and adapted from https://www.britannica.com/biography/Julia-Kristeva

Yuri Lotman



Yuri Mikhailovich Lotman was the most significant and influential Soviet structuralist, semiotician, and literary thinker. He was the founder of the Tartu-Moscow Semiotic School and a professor at the University of Tartu (Estonia) from 1954 to 1993.

Structuralism

Lotman's stated purpose is the establishment of a truly objective approach to literature based on a rigorous scientific methodology, as opposed to traditional—ideological, impressionistic—approaches. Structuralism was often accused by orthodox Soviet Marxists of amounting to a neo-formalist approach. Lotman gives formalism its due, but sees structuralism as a more comprehensive methodology. While formalism focuses on the formal aspects of the literary text, structuralism explores the content embodied within the form, understood as the semiotic structure of language imbued with meanings. For Lotman, "the investigation of any sign system brings into crucial focus the question of what is signified, of the *content* of a discrete sign, and of the structure of the content of the sign system as a whole" (*Lektsii* 6). At the same time, Lotman seeks to justify the structuralist approach from a Marxist standpoint, citing Paul Lafargue's "Reminiscences of Marx" (1890): Marx "saw in higher mathematics the most logical and at the same time the simplest form of dialectical movement. He held the view that science is not really developed until it has learned to make use of mathematics" (Lafargue). Lotman attempts to make the case, moreover, that the relationship between the structure and its elements is compatible with the Marxist dialectical law regarding the unity of the whole and its parts.

Model, Text, and Code

Lotman's key concept is the "model," a system of signs that reflects a specific fragment of reality while remaining essentially distinct from it. Thus, he implicitly ranges beyond the naive simplicity of Lenin's canonical theory of reflection, which postulates the full similarity between the object and its cognitive model. In light of language's communicative dimension, Lotman rejects a strictly mimetic approach to literature, which functions, he argues, not merely as a reflection of reality, but also as a communication between an author and a reader. Lotman proposes a critical method based on the notions of "text" and "code" as complementary aspects of literature, where "text" is the work itself, and "code" is the system of rules by which the work is produced by the author and deciphered by the reader. This division explains the multiplicity of meanings contained in a given text, since it can be read according to a variety of codes based on intercultural or historical differences. Even members of the same family interpret texts according to different codes; moreover, several codes will coexist within one individual consciousness.

Lotman pays particular attention to such "autocommunicative" genres as diaries and personal journals. What leads an author to address him- or herself, given that the "message" would seem to contain no new information? For Lotman, culture is Heraclitus's "self-generating Logos"—that is, its codes are in a constant state of flux and modification (Lotman and Uspensky 421). Thus, a diary is addressed not to the same authorial self, but to a series of future selves whose codes will change the meaning of the initial writing. It is for this very reason, according to Lotman, that an author likes to reread his or her own writing after its publication: the anticipation of a readership invites the author to sample the text anew, according to the projected codes of others. Further, Lotman extends his semiotic model to larger "texts," like literature, art, or even culture as a whole; the latter, says Lotman, is autocommunication on a grand scale: the "text" of culture, that is, is addressed to its "author" (humanity), who is also the creator of its codes. Specific cultures, in Lotman's terms, may also be classified according to the text/code distinction. He identified two cultural types that he called "book" and "manual" cultures. Book culture, which Lotman thinks was typified by Russia, is "textual": it understands itself as an aggregate of "correct texts," or canonical works that give expression to its norms and ideals. Manual cultures, like those of Western Europe, structure their self-reflective understanding according to a system of rules; their texts are not normative, but instead illustrative of the principles of the governing semiotic organization. In the West, the basic dichotomy is between organized and unorganized texts, which explains the Western colonial impetus as a will to organize the alien "material" of marginal cultures. Russia, in turn, is marked by a dichotomy between correct texts and incorrect texts, which explains its isolationist tendency (the "Iron Curtain"): alien cultures are perceived as simply wrong (Lotman and Uspensky 415-17).

Semiotics and Typology of Cultures

The typology of cultures is one of the decisive contributions of Lotman's thought. Aside from the dichotomy of text and code, he also applied to culture a distinction couched in terms of "semioticity" and "non-semioticity." A "semiotic" culture, such as existed during the European Middle Ages, considers all objects, manmade or natural, as interrelated signs: "In order to have social value, an object had to be a sign, that is, had to substitute for something more significant of which it was merely a part" (*Problems* 217). "Non-semiotic" cultures, like that of the Enlightenment, base value on the quality of "naturalness." "Signs become a symbol of falsehood, and the highest criterion of truth is sincerity, emancipation from the use of signs" (218). Whereas for medieval culture, words were considered to be prior to things (since God created the universe with words, and God himself was “the Word”), in the Enlightenment, words were thought to be artificial substitutes for reality, obscurers of true experience.

For Lotman, culture is a secondary modeling system insofar as it uses primary language to articulate itself. This explains the diversity of cultural codes, such as poetic and artistic styles, within the domain of a given national language. Communication must comprise both equivalence and difference: equivalence, because without this, exchange is not even possible; and difference, so that the information exchanged should actually inform, that is, should contain newness. Historically, Lotman identifies a shift in the aesthetic proportionality of equivalence and difference. Ancient folk culture, in his view, was characterized by an aesthetics of equivalence, and valued the art of repetition (just as children enjoy hearing the same story again and again). As folklore evolved into literature, aesthetics began to stress the value of originality. Subsequently, as literature diversified into myriad genres, movements, and styles, difference became the main criterion for the judgement of artistic merit. Interestingly, Lotman interprets freedom through the lens of this diversification, defining the concept in semiotic rather than moral or religious terms. In his view, freedom is commensurate with the multiplicity of codes in one’s cultural repertoire, and, historically, the degree of this freedom has been increasing, a notion that offers a new insight on the hoary concept of “progress”: “This outcome results from progressive growth in the combinatory possibilities of semiotic systems, and also from the continuous abolition of prohibitions against combining them” (“Primary and Secondary” 97).

Semiotics and History

Along with an increasingly philosophical approach to semiotics, in his later work Lotman begins to elaborate its historical dimension, moving away from the synchronic model of classical structuralism. He sees history as “one of the products of the emergence of writing” (*Universe of the Mind* 246). He does, however, recognize another type of memory that “aims to preserve information about the established order and not about its violations," thereby allowing for the possibility of a culture without literacy and without history—"a culture before culture" (Ibid.).

Beginning in the late 1960s, his articles (some coauthored with Boris Uspensky) reflect an increasing preoccupation with Russian history, as he attempted to build a model that might account for temporal transformations. Whereas previously his models stressed a stable typology of cultures, his work from this period seeks to accommodate a diachronic dimension in semiotic terms. Lotman and Uspensky define culture as "the nonhereditary memory of the community, a memory expressing itself in a system of constraints and prescriptions" (411). This explains both the continuity of culture, its connection with the past ("memory") and its dynamics in the process of self-regulation as opposed to the "hereditary," conservative mechanisms of nature. If organic creatures strive to stabilize their surroundings, culture has built-in mechanisms of change that de-automatize existing codes and increase the amount of new information. Cultural memory traditionally focuses on exceptional events and anomalous and unusual occurrences, of the sort recorded in chronicles and in newspapers; only relatively unexpected or improbable events generate a significant amount of information. Thus, culture is an apparatus of innovation and constantly multiplies the number of texts.

The dynamics of culture, like its typology, is built around binary oppositions specific to Western and Russian traditions. In Lotman's view, the West is inclined to mediate between opposing tendencies by finding a middle ground, whereas Russian history has progressed by a series of value reversals, so that each succeeding period attempts to overturn the semiotic opposition of its predecessor. Such dualities as "Russia versus the West," "Christianity versus paganism," or "upper classes versus lower classes" lacked any intermediate neutral zone that might have created a structural reserve for a peaceful and gradual evolution. According to Lotman and Uspensky: "Change occurs as a radical negation of the preceding state…. [T]his explains why, over various historical periods, Russia has been characterized by reactionary and progressive tendencies and not by conservatism" ("On the Semiotic Mechanism of Culture" 33).

With his increasing interest in the diachronic dimension of culture, Lotman begins to question the semiotic foundations of historical description. In particular, he problematizes the notion of the historical *fact*, arguing that a historian deals only with texts, and "creates facts by extracting non-textual reality from the text, and an event from a story about it" (*Universe of the Mind* 218). By addressing a text according to his own semiotic code, the traditional historian offers only a selective interpretation of it, not a presentation of the "real facts" contained in the chronicle. Moreover, the chronicle itself must not be taken as a presentation of facts, since it too was constructed according to a certain semiotic code.

Poststructuralism: Language and Reality

Lotman's later theories of art move away from the scientific motivations of his early structuralist models by admitting arbitrariness as the decisive factor in the development of history and art. Historical progress proceeds according to a multiplication and fluctuation of alternative codes, thus engendering possibilities for greater freedom. The implication of greater freedom, moreover, is greater responsibility, since in Lotman's words, arbitrariness "introduces into the historical process such factors as the personal responsibility and moral behavior of its participants" ("O roli" 479). In the dynamics of Lotman's thought, structuralist models are gradually transformed in the direction of poststructuralism.

The plurality of semiotic codes, including the theoretical languages of their description, is essential for Lotman's approach to the concept of reality. Poststructuralist theory is inclined to denigrate the very notion of reality as a mere consequence of the metaphysics of presence. According to Lotman, the concept of reality can be both preserved and radically transformed by the adoption of such semiotic mechanisms as appear to negate it. Reality would be unapproachable and transcendental, in the Kantian sense, if there existed only one language of its description. But since languages vary immensely, each of them presumably describes those aspects of reality that are transcendental for other languages. For example, the language of gestures touches upon dimensions of reality that are unattainable to verbal language; the language of cinema reveals aspects of reality that are concealed from literary and musical languages. Reality can be located in the gaps between existing languages as the place of their *mutual transcendence*. Since one language is never fully translated into another, reality can be defined as this very zone of untranslatability, as “beyond” any particular language and translatable only by the totality of all existing and potential languages:

> The relationships between the translatable and the untranslatable are so complex that possibilities for a breakthrough into the space beyond [language] … are created…. Thus, the world of semiosis is not fatally locked in on itself: it forms a complex structure, which always “plays” with the space external to it, first drawing it into itself, then throwing into it those elements of its own which have already been used and which have lost their semiotic activity. (*Culture and Explosion* 24)

Taken and adapted from https://filosofia.dickinson.edu/encyclopedia/lotman-yuri/

Jean-Paul Sartre

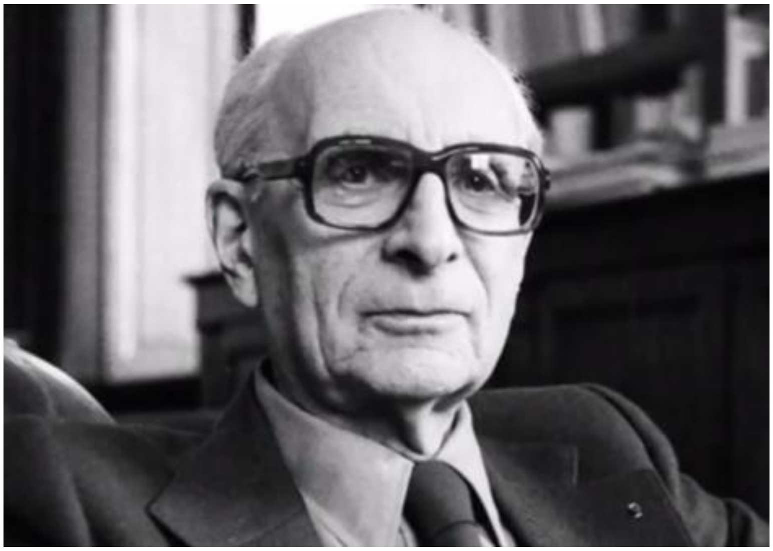
Jean-Paul Sartre is a French playwright, novelist, screenwriter, political activist, biographer, and literary critic, as well as a leading figure in 20th-century French philosophy and Marxism. Sartre was one of the key figures in the philosophy of existentialism (and phenomenology). His work has influenced sociology, critical theory, post-colonial theory, and literary studies, and continues to do so. He was awarded the 1964 Nobel Prize in Literature despite attempting to refuse it, saying that he always declined official honors and that "a writer should not allow himself to be turned into an institution. Sartre wrote successfully in a number of literary modes and made major contributions to literary criticism and literary biography. His plays are richly symbolic and serve as a means of conveying his philosophy. The best-known, *Huis-clos* (*No Exit*), contains the famous line "L'enfer, c'est les autres", usually translated as "Hell is other people."Aside from the impact of *Nausea*, Sartre's major work of fiction was *The Roads to Freedom* trilogy which charts the progression of how World War II affected Sartre's ideas. In this way, *Roads to Freedom* presents a less theoretical and more practical approach to existentialism.

Having written his defense of individual freedom and human dignity, Sartre turned his attention to the concept of social responsibility. For many years he had shown great concern for the poor and the disinherited of all kinds. While a teacher, he had refused to wear a tie, as if he could shed his social class with his tie and thus come closer to the worker. Freedom itself, which at times in his previous writings appeared to be a gratuitous activity that needed no particular aim or purpose to be of value, became a tool for human struggle in his public lecture *L'Existentialisme est un humanisme* (1946; *Existentialism and Humanism*). Freedom now implied social responsibility. In his novels and plays Sartre began to bring his ethical message to the world at large. He started a four-volume novel in 1945 under the title *Les Chemins de la liberté*, of which three were eventually written: *L'Âge de raison* (1945; *The Age of Reason*), *Le Sursis* (1945; *The Reprieve*), and *La Mort dans l'âme* (1949; *Iron in the Soul*, or *Troubled Sleep*). After the publication of the third volume, Sartre changed his mind concerning the usefulness of the novel as a medium of communication and turned back to plays.

What a writer must attempt, said Sartre, is to show human beings as they are. Nowhere are humans more human than when they are in action, and this is exactly what drama portrays. He had already written in this medium during the war, and during the remainder of the 1940s and the 1950s he wrote several more plays, including *Les Mouches* (*The Flies*), *Huis-clos* (*In Camera*, or *No Exit*), *Les Mains sales* (*Dirty Hands*, or *Red Gloves*), *Le Diable et le bon dieu* (*Lucifer and the Lord*), *Nekrassov*, and *Les Séquestrés d'Altona* (*Loser Wins*, or *The Condemned of Altona*). All the plays, in their emphasis upon the raw hostility of human toward human, seem to be predominantly pessimistic; yet, according to Sartre's own confession, their content does not exclude the possibility of a morality of salvation. Other publications of the same period include a book, *Baudelaire* (1947), a vaguely ethical study on the French writer and poet Jean Genet titled *Saint Genet, comédien et martyr* (1952; *Saint Genet, Actor and Martyr*), and innumerable articles that were published in *Les Temps Modernes*, the monthly review that Sartre and Simone de Beauvoir founded and edited. These articles were later collected in several volumes under the title *Situations*.

Taken and adapted from https://www.britannica.com/biography/Jean-Paul-Sartre

Claude Lévi-Strauss



Claude Lévi-Strauss French social anthropologist and leading exponent of structuralism, a name applied to the analysis of cultural systems (e.g., kinship and mythical systems) in terms of the structural relations among their elements. Structuralism has influenced not only social science but also the study of philosophy, comparative religion, literature, and film.

After studying philosophy and law at the University of Paris (1927–32), Lévi-Strauss taught in a secondary school and was associated with Jean-Paul Sartre's intellectual circle. He served as professor of sociology at the University of São Paulo, Brazil (1934–37), and did field research on the Indians of Brazil. He was visiting professor at the New School for Social Research in New York City (1941–45), where he was influenced by the work of linguist Roman Jakobson. From 1950 to 1974 he was director of studies at the École Pratique des Hautes Études at the University of Paris, and in 1959 he was appointed to the chair of social anthropology at the Collège de France.

In 1949 Lévi-Strauss published his first major work, *Les Structures élémentaires de la parenté* (rev. ed., 1967; *The Elementary Structures of Kinship*). He attained popular recognition with *Tristes tropiques* (1955; *A World on the Wane*), a literary intellectual autobiography. Other publications included *Anthropologie structurale* (rev. ed., 1961; *Structural Anthropology*), *La Pensée sauvage* (1962; *The Savage Mind*), and *Le Totémisme aujourd'hui* (1962; *Totemism*). His massive *Mythologiques* appeared in four volumes: *Le Cru et le cuit* (1964; *The Raw and the Cooked*), *Du miel aux cendres* (1966; *From Honey to Ashes*), *L'Origine des manières de table* (1968; *The Origin of Table Manners*), and *L'Homme nu* (1971; *The Naked Man*). In 1973 a second volume of *Anthropologie structurale* appeared. *La Voie des masques,* 2 vol. (1975; *The Way of the Masks*), analyzed the art, religion, and mythology of native American Northwest Coast Indians. In 1983 he published a collection of essays, *Le Regard éloigné* (*The View from Afar*).

Lévi-Strauss's structuralism was an effort to reduce the enormous amount of information about cultural systems to what he believed were the essentials, the formal relationships among their elements. He viewed cultures as systems of communication, and he constructed models based on structural linguistics, information theory, and cybernetics to interpret them.

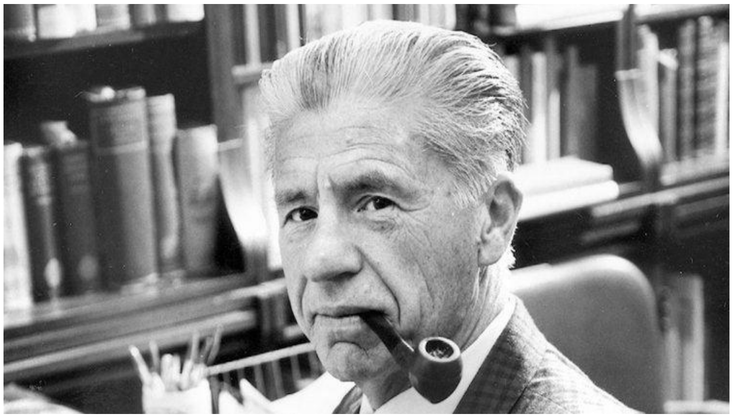
Structuralism, in cultural anthropology, the school of thought developed by the French anthropologist Claude Lévi-Strauss, in which cultures, viewed as systems, are analyzed in terms of the structural relations among their elements. According to Lévi-Strauss's theories, universal patterns in cultural systems are products of the invariant structure of the human mind. Structure, for Lévi-Strauss, referred exclusively to mental structure, although he found evidence of such structure in his far-ranging analyses of kinship, patterns in mythology, art, religion, ritual, and culinary traditions.

The basic framework of Lévi-Strauss's theories was derived from the work of structural linguistics. From N.S. Trubetzkoy, the founder of structural linguistics, Lévi-Strauss developed his focus on unconscious infrastructure as well as an emphasis on the relationship between terms, rather than on terms as entities in themselves. From the work of Roman Jakobson, of the same school of linguistic thought, Lévi-Strauss adopted the so-called distinctive feature method of analysis, which postulates that an unconscious "metastructure" emerges through the human mental process of pairing opposites. In Lévi-Strauss's system the human mind is viewed as a repository of a great variety of natural material, from which it selects pairs of elements that can be combined to form diverse structures. Pairs of oppositions can be separated into singular elements for use in forming new oppositions.

In analyzing kinship terminology and kinship systems, the accomplishment that first brought him to preeminence in anthropology, Lévi-Strauss suggested that the elementary structure, or unit of kinship, on which all systems are built is a set of four types of organically linked relationships: brother/sister, husband/wife, father/son, and mother's brother/sister's son. Lévi-Strauss stressed that the emphasis in structural analysis of kinship must be on human consciousness, not on objective ties of descent or consanguinity. For him, all forms of social life represent the operation of universal laws regulating the activities of the mind. His detractors argued that his theory could be neither tested nor proved and that his lack of interest in historical processes represented a fundamental oversight. Lévi-Strauss, however, believed that structural similarities underlie all cultures and that an analysis of the relationships among cultural units could provide insight into innate and universal principles of human thought.

Taken and adapted from https://www.britannica.com/science/structuralism-anthropology

Meyer Howard



M.H. Abrams, in full **Meyer Howard Abrams**, American literary critic who revolutionized the study of the Romantic period in English literature through groundbreaking analysis. He also served as general editor (1962–2000) for the first seven editions of The Norton Anthology of English Literature.

Following his graduation from Harvard University in 1934, Abrams studied for a year at the University of Cambridge with I.A. Richards before returning to his alma mater to earn an M.A. (1937) and a Ph.D. (1940). In 1945 he joined the faculty of Cornell University, Ithaca, New York, where he became a full professor in 1953 and professor emeritus in 1983. His numerous and far-flung fellowships included positions at the University of Toronto, the University of California at Los Angeles, the University of British Columbia, and the University of Oxford.

Abrams wrote his first book, *The Milk of Paradise: The Effects of Opium Visions on the Works of De Quincey, Crabbe, Francis Thompson, and Coleridge* (1934), while an undergraduate. With his second work, *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* (1953), an expanded version of his Ph.D. dissertation, he joined the front rank of Romantic-literature scholars. The book's title denotes the two metaphors by which Abrams characterized 18th- and 19th-century English literature, respectively—the former as a cool, intellectual reflection of outward reality and the latter as an illumination shed by artists upon their inner and outer worlds. *Natural Supernaturalism* (1971) explores a broader reach of the Romantic sensibility, including its religious implications and its influence on modern literature. Further critical essays by Abrams on Romantic topics were collected in *The Correspondent Breeze* (1984).

From his collections *Literature and Belief* (1958) and *In Search of Literary Theory* (1972) to his *A Glossary of Literary Terms* (1957; 8th ed., 2005), Abrams was consistently concerned with analyzing literary theory and criticism. His introductory chapter to *The Mirror and the Lamp* was influential in distinguishing four critical "orientations" by which literary works are examined: the mimetic, which sees artworks as imitating the world and human life; the pragmatic, which sees artworks in their achievement of effects on an audience; the expressive, which sees artworks primarily in relation to their producers; and the objective, which looks at the relationships between the parts of the artwork itself. Abrams participated in the debates surrounding literary deconstruction and humanistic criticism in the 1970s, collecting some of his essays on these and related subjects in *Doing Things with Texts* (1989). He was the general editor (1962–2000) of *The Norton Anthology of English Literature* before ceding the position to American scholar Stephen Greenblatt for the eighth edition, published in 2005. *The Fourth Dimension of a Poem, and Other Essays* (2012)—the title of which referred to the oral recitation of poetry—collected ruminations on poetic and literary interpretation. The volume was augmented by a series of recordings of Abrams reading poetry, accessible to the reader online. He was awarded the National Humanities Medal in 2013.

Taken and adapted from https://www.britannica.com/biography/M-H-Abrams

Charles Sanders Peirce

Charles Sanders Peirce, American scientist, logician, and philosopher who is noted for his work on the logic of relations and on pragmatism as a method of research. Peirce was elected a fellow of the American Academy of Arts and Sciences in 1867 and a member of the National Academy of Sciences in 1877. He presented 34 papers before the latter from 1878 to 1911, nearly a third of them in logic (others were in mathematics, physics, geodesy, spectroscopy, and experimental psychology). He was elected a member of the London Mathematical Society in 1880.

Work in logic.

Though Peirce's career was in physical science, his ambitions were in logic. By the age of 31, he had published a number of technical papers in that field, besides papers and reviews in chemistry, philology, the philosophy of history and of religion, and the history of philosophy. He had also given two series of Harvard University lectures and one of Lowell Institute lectures, all in logic. Though Peirce aspired to a university chair of logical research, no such chair existed, and none was created for him: the day of logic had not yet come. His nearest approach to this ambition occurred at Johns Hopkins University, where he held a lectureship in logic from 1879 to 1884 while retaining his position in the Survey.

Logic in its widest sense he identified with semiotics, the general theory of signs. He laboured over the distinction between two kinds of action: sign action, or semiosis, and dynamic, or mechanical, action. His major work, unfinished, was to have been entitled *A System of Logic, Considered as Semiotic*.

Although he made eminent contributions to deductive, or mathematical, logic, Peirce was a student primarily of "the logic of science"—*i.e.*, of induction and of what he referred to as "retroduction," or "abduction," the forming and accepting on probation of a hypothesis to explain surprising facts. His lifelong ambition was to establish abduction and induction firmly and permanently along with deduction in the very conception of logic—each of them clearly distinguished from the other two, yet positively related to them. It was for the sake of logic that Peirce so diversified his scientific researches, for he considered that the logician should ideally possess an insider's acquaintance with the methods and reasonings of all the sciences.

Work in philosophy of Charles Sanders Peirce

Peirce's Pragmatism was first elaborated in a series of "Illustrations of the Logic of Science" in the *Popular Science Monthly* in 1877–78. The scientific method, he argued, is one of several ways of fixing beliefs. Beliefs are essentially habits of action. It is characteristic of the method of science that it makes its ideas clear in terms first of the sensible effects of their objects, and second of habits of action adjusted to those effects. Here, for example, is how the mineralogist makes the idea of hardness clear: the sensible effect of *x* being harder than *y* is that *x* will scratch *y* and not be scratched by it; and believing that *x* is harder than *y* means habitually using *x* to scratch *y* (as in dividing a sheet of glass) and keeping *x* away from *y* when *y* is to remain unscratched. By the same method Peirce tried to give equal clarity to the much more complex, difficult, and important idea of probability. In his Harvard lectures of 1903, he identified Pragmatism more narrowly with the logic of abduction. Even his evolutionary metaphysics of 1891–93 was a higher order working hypothesis by which the special sciences might be guided in forming their lower order hypotheses; thus, his more metaphysical writings, with their emphases on chance and continuity, were but further illustrations of the logic of science. When Pragmatism became a popular movement in the early 1900s, Peirce was dissatisfied both with all of the forms of Pragmatism then current and with his own original exposition of it, and his last productive years were devoted in large part to its radical revision and systematic completion and to the proof of the principle of what he by then had come to call “pragmaticism.”

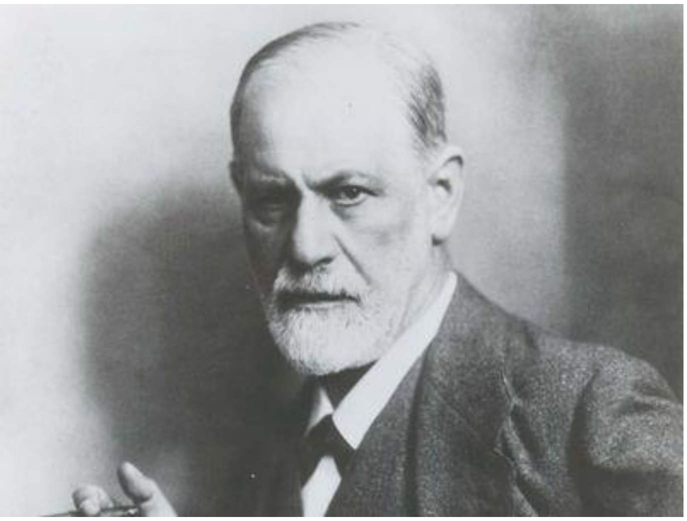
His “one contribution to philosophy,” he thought, was his “new list of categories” analogous to Kant’s a priori forms of the understanding, which he reduced from 12 to 3: Quality, Relation, and Representation. In later writings he sometimes called them Quality, Reaction, and Mediation; and finally, Firstness, Secondness, and Thirdness. At first he called them concepts; later, irreducible elements of concepts—the univalent, bivalent, and trivalent elements. They appear in that order, for example, in his division of the modalities into possibility, actuality, and necessity; in his division of signs into icons, indexes, and symbols; in the division of symbols into terms, propositions, and arguments; and in his division of arguments into abductions, inductions, and deductions. The primary function of the new list was to give systematic support to this last division.

Significance.

Peirce is now recognized as the most original and the most versatile intellect that the Americas have so far produced. The recognition was slow in coming, however, and much of his work is still known only to specialists, each grasping a small part of it, severed from its connections with the rest. Even his Pragmatism is viewed in relation to that of other Pragmatists rather than to other parts of his own work. A philosopher will know him also for his evolutionary metaphysics (theory of basic reality) of chance and continuity. A mathematician may know him for his contributions to linear algebra. A logician will know him as one of the creators of the algebra of logic—including the logic of relations; quantification theory (on the usages of “every . . . ”, “no . . . ”, and “some . . . ”); and three-valued logic, which admits a third truth value between true and false—and may know him also for his two systems of logical graphs, which he called entitative and existential. A psychologist may discover in him the first modern psychologist in the United States. A worker in semiotics will know him as co-founder of that science. A philologist may encounter him as an authority on the pronunciation of Elizabethan English. A computer scientist may find in one of his letters the first known sketch of the design and theory of an electric switching-circuit computer. But all of this, and much besides, lay beyond the scope of his professional career.

Taken and adapted from https://www.britannica.com/biography/Charles-Sanders-Peirce/Work-in-philosophy

Sigmund Freud



Sigmund Freud, Austrian neurologist and the founder of psychoanalysis.
Freud may justly be called the most influential intellectual legislator of his age. His creation of psychoanalysis was at once a theory of the human psyche, a therapy for the relief of its ills, and an optic for the interpretation of culture and society. Despite repeated criticisms, attempted refutations, and qualifications of Freud's work, its spell remained powerful well after his death and in fields far removed from psychology as it is narrowly defined. If, as the American sociologist Philip Rieff once contended, "psychological man" replaced such earlier notions as political, religious, or economic man as the 20th century's dominant self-image, it is in no small measure due to the power of Freud's vision and the seeming inexhaustibility of the intellectual legacy he left behind.

In "Entwurf einer Psychologie" (written 1895, published 1950; "Project for a Scientific Psychology") he affirmed his intention to find a physiological and materialist basis for his theories of the psyche. Here a mechanistic neurophysiological model vied with a more organismic, phylogenetic one in ways that demonstrate Freud's complicated debt to the science of his day.

In late 1885 Freud left Vienna to continue his studies of neuropathology at the Salpêtrière clinic in Paris, where he worked under the guidance of Jean-Martin

Charcot. His 19 weeks in the French capital proved a turning point in his career, for Charcot's work with patients classified as "hysterics" introduced Freud to the possibility that psychological disorders might have their source in the mind rather than the brain. Charcot's demonstration of a link between hysterical symptoms, such as paralysis of a limb, and hypnotic suggestion implied the power of mental states rather than nerves in the etiology of disease. Although Freud was soon to abandon his faith in hypnosis, he returned to Vienna in February 1886 with the seed of his revolutionary psychological method implanted.

A somewhat less controversial influence arose from the partnership Freud began with the physician Josef Breuer after his return from Paris. Freud turned to a clinical practice in neuropsychology, and the office he established at Berggasse 19 was to remain his consulting room for almost half a century. Before their collaboration began, during the early 1880s, Breuer had treated a patient named Bertha Pappenheim—or "Anna O.," as she became known in the literature—who was suffering from a variety of hysterical symptoms. Rather than using hypnotic suggestion, as had Charcot, Breuer allowed her to lapse into a state resembling autohypnosis, in which she would talk about the initial manifestations of her symptoms. To Breuer's surprise, the very act of verbalization seemed to provide some relief from their hold over her (although later scholarship has cast doubt on its permanence). "The talking cure" or "chimney sweeping," as Breuer and Anna O., respectively, called it, seemed to act cathartically to produce an abreaction, or discharge, of the pent-up emotional blockage at the root of the pathological behaviour.

Psychoanalytic theory of Sigmund Freud

Freud, still beholden to Charcot's hypnotic method, did not grasp the full implications of Breuer's experience until a decade later, when he developed the technique of free association. In part an extrapolation of the automatic writing promoted by the German Jewish writer Ludwig Börne a century before, in part a result of his own clinical experience with other hysterics, this revolutionary method was announced in the work Freud published jointly with Breuer in 1895, *Studien über Hysterie* (*Studies in Hysteria*). By encouraging the patient to express any random thoughts that came associatively to mind, the technique aimed at uncovering hitherto unarticulated material from the realm of the psyche that Freud, following a long tradition, called the unconscious. Because of its incompatibility with conscious thoughts or conflicts with other unconscious ones, this material was normally hidden, forgotten, or unavailable to conscious reflection. Difficulty in freely associating—sudden silences, stuttering, or the like—suggested to Freud the importance of the material struggling to be expressed, as well as the power of what he called the patient's defenses against that expression. Such blockages Freud dubbed resistance, which had to be broken down in order to reveal hidden conflicts. Unlike Charcot and Breuer, Freud came to the conclusion, based on his clinical experience with female hysterics, that the most insistent source of resisted material was sexual in nature. And even more momentously, he linked the etiology of neurotic symptoms to the same struggle between a sexual feeling or urge and the psychic defenses against it. Being able to bring that conflict to consciousness through free association and then probing its implications was thus a crucial step, he reasoned, on the road to relieving the symptom, which was best understood as an unwitting compromise formation between the wish and the defense.

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Carl Jung

Carl Jung, in full **Carl Gustav Jung**, Swiss psychologist and psychiatrist who founded analytic psychology, in some aspects a response to Sigmund Freud's psychoanalysis. Jung proposed and developed the concepts of the extraverted and the introverted personality, archetypes, and the collective unconscious. His work has been influential in psychiatry and in the study of religion, literature, and related fields.

Carl Jung was fortunate in joining the staff of the Burghölzli Asylum of the University of Zürich at a time (1900) when it was under the direction of Eugen Bleuler, whose psychological interests had initiated what are now considered classical studies of mental illness. At Burghölzli, Jung began, with outstanding success, to apply association tests initiated by earlier researchers. He studied, especially, patients' peculiar and illogical responses to stimulus words and found that they were caused by emotionally charged clusters of associations withheld from consciousness because of their disagreeable, immoral (to them), and frequently sexual content. He used the now famous term complex to describe such conditions.

These researches led him to understand Freud's investigations; his findings confirmed many of Freud's ideas, and, for a period of five years (between 1907 and 1912), he was Freud's close collaborator. He held important positions in the psychoanalytic movement and was widely thought of as the most likely successor to the founder of psychoanalysis. But this was not to be the outcome of their relationship. Partly for temperamental reasons and partly because of differences of viewpoint, the collaboration ended. At this stage Jung differed with Freud largely over the latter's insistence on the sexual bases of neurosis. A serious disagreement came in 1912, with the publication of Jung's Wandlungen und Symbole der Libido (Psychology of the Unconscious, 1916), which ran counter to many of Freud's ideas. Although Jung had been elected president of the International Psychoanalytic Society in 1911, he resigned from the society in 1914.

His first achievement was to differentiate two classes of people according to attitude types: extraverted (outward-looking) and introverted (inward-looking). Later he differentiated four functions of the mind—thinking, feeling, sensation, and intuition—one or more of which predominate in any given person. Results of this study were embodied in Psychologische Typen (1921; Psychological Types, 1923). Jung's wide scholarship was well manifested here, as it also had been in The Psychology of the Unconscious.

Character of his psychotherapy

Jung devoted the rest of his life to developing his ideas, especially those on the relation between psychology and religion. In his view, obscure and often neglected texts of writers in the past shed unexpected light not only on Jung's own dreams and fantasies but also on those of his patients; he thought it necessary for the successful practice of their art that psychotherapists become familiar with writings of the old masters.

Besides the development of new psychotherapeutic methods that derived from his own experience and the theories developed from them, Jung gave fresh importance to the so-called Hermetic tradition. He conceived that the Christian religion was part of a historic process necessary for the development of consciousness, and he also thought that the heretical movements, starting with gnosticism and ending in alchemy, were manifestations of unconscious archetypal elements not adequately expressed in the mainstream forms of Christianity. He was particularly impressed with his finding that alchemical-like symbols could be found frequently in modern dreams and fantasies, and he thought that alchemists had constructed a kind of textbook of the collective unconscious. He expounded on this in 4 out of the 18 volumes that make up his Collected Works.

His historical studies aided him in pioneering the psychotherapy of the middle-aged and elderly, especially those who felt their lives had lost meaning. He helped them to appreciate the place of their lives in the sequence of history. Most of these patients had lost their religious belief; Jung found that if they could discover their own myth as expressed in dream and imagination they would become more complete personalities. He called this process individuation.

In later years he became professor of psychology at the Federal Polytechnical University in Zürich (1933–41) and professor of medical psychology at the University of Basel (1943). His personal experience, his continued psychotherapeutic practice, and his wide knowledge of history placed him in a unique position to comment on current events. As early as 1918 he had begun to think that Germany held a special position in Europe; the Nazi revolution was, therefore, highly significant for him, and he delivered a number of hotly contested views that led to his being wrongly branded as a Nazi sympathizer. Jung lived to the age of 85.

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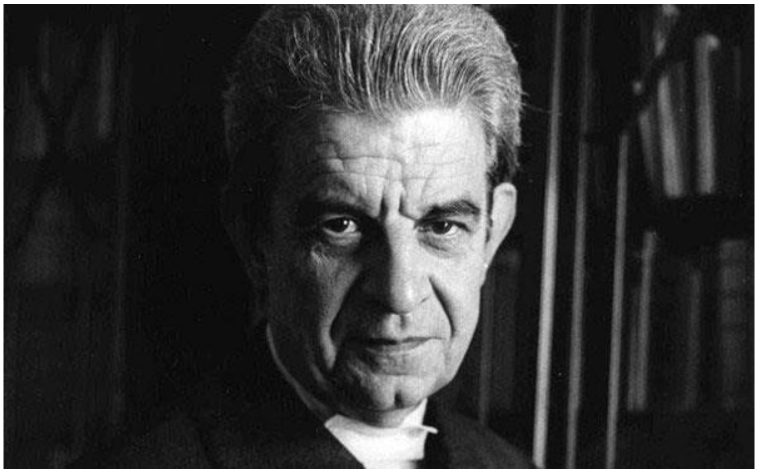
Jacques Lacan



Jacques Lacan, in full **Jacques Marie Émile Lacan**, French psychoanalyst who gained an international reputation as an original interpreter of Sigmund Freud's work. Lacan earned a medical degree in 1932 and was a practicing psychiatrist and psychoanalyst in Paris for much of his career. He helped introduce Freudian theory into France in the 1930s, but he reached prominence only after he began conducting regular seminars at the University of Paris in 1953. He acquired celebrity status in France after the publication of his essays and lectures in *Écrits* (1966). He founded and headed an organization called the Freudian School of Paris from 1964 until he disbanded it in 1980 for what he claimed was its failure to adhere with sufficient strictness to Freudian principles.

Lacan emphasized the primacy of language as constitutive of the unconscious, and he tried to introduce the study of language (as practiced in modern linguistics, philosophy, and poetics) into psychoanalytic theory. His major achievement was his reinterpretation of Freud's work in terms of the structural linguistics developed by French writers in the second half of the 20th century. The influence he gained extended well beyond the field of psychoanalysis to make him one of the dominant figures in French cultural life during the 1970s. In his own psychoanalytic practice, Lacan was known for his unorthodox, and even eccentric, therapeutic methods.

Taken and adapted from https://www.britannica.com/biography/Jacques-Lacan

Christian Metz

Christian Metz was a French film theorist, writing mainly in the 1960s and the 1970s. Metz is most well-known for his application of structuralist and semiotic methods to the analysis of film language and film form, as well as for his concept of the "imaginary signifier," which applied Freudian and Lacanian psychoanalytic concepts to the analysis of film spectatorship. Metz's writing on semiotics helped to popularize this method in film studies, alongside his peers in other humanities disciplines, such as Roland Barthes. His writing has been influential in both European and North American contexts, with much of his work translated into English and reprinted in four books: Film Language: A Semiotics of the Cinema (1974), Language and Cinema (1974), The Imaginary Signifier (1982), and Impersonal Enunciation, or the Place of Film (2016). Metz's work has appeared in numerous anthologies dedicated to film studies and film theory, and he is often associated with influencing English film theories that appeared in the British journal Screen, sometimes referred to as "Screen Theory." For his writing on the concept of the "imaginary signifier," he has sometimes been classified as an "apparatus theorist," alongside other influential French film scholars, such as Jean-Louis Baudry. The entries will be of interest to scholars seeking deeper understandings of the role that Metz played in developing semiotic methods in the film analysis, and its relationship to psychoanalytic interpretations of cinematic spectatorship. This article includes articles authored by Metz, but also pieces that critically review Metz's work and its impact on film studies and film theory. The sections are ordered to provide a guideline for moving from Metz's work on structuralism and semiotics, to show his progression in venturing toward psychoanalytic approaches—a logical move considering the influence of Jacques Lacan, who used structuralist methods and semiotics to reinterpret Freud. It is here that we can also see Metz's influence in bringing, not only structuralist methods, but Lacanian psychoanalytic concepts as well, into the field of film theory, especially at the moment when film studies programs began to be formalized in North American and European universities. The author would like to thank Rebecca Schur and Taylor Fenn for their time and assistance in preparing this article.

Readers and scholars unfamiliar with Metz would do well to begin with general overviews of his works. Buckland 2017 provides a brief overview of Metz, his use of linguistic, structuralist, and psychoanalytic concepts, and some of the concepts that Metz himself coined. Deane 2016 highlights Metz's contribution to film theory and attends to some of the contradictions in Metz's use of structural linguistics for film analysis. Rodowick 2014 includes an extensive look at Metz's influence on film theory and his pioneering role in using structuralist methods. The edited collection Tröhler and Kirsten 2018 examines Metz's ongoing relevance and influence on film studies and his development of phenomenological structuralism. The eulogy Altman, et al. 1993, written shortly after Metz's death, gives a clear indication of the impact he and his work have had on contemporary film and media theory. The entry on Metz in Lechte 1994 provides a more detailed description of the Metz canon, including descriptions of concepts for which he is most well-known, including his analysis of the "grande syntagmatique" and the "imaginary signifier." Although Metz's impact was advanced first in the French context in the 1960s, later English translations of his work began to gain traction in the early 1970s. Tomaselli 1995, also in the wake of Metz's death, recounts the impact that Metz's work has had in the Anglo-Saxon context of film studies, and describes how his conceptual approach will endure beyond film theory. Taken and adapted from https://www.oxfordbibliographies.com/display/document/obo-9780199791286/obo-9780199791286-0286.xml

Literary Terms and Theories

Anxiety of influence: A theory that the critic Harold Bloom put forth in *The Anxiety of Influence: A Theory of Poetry* (1973). Bloom uses Freud's idea of the **Oedipus complex** (*see below*) to suggest that poets, plagued by anxiety that they have nothing new to say, struggle against the influence of earlier generations of poets. Bloom suggests that poets find their distinctive voices in an act of **misprision,** or misreading, of earlier influences, thus refiguring the poetic tradition. Although Bloom presents his thesis as a theory of poetry, it can be applied to other arts as well.

Canon: A group of literary works commonly regarded as central or authoritative to the literary tradition. For example, many critics concur that the Western canon—the central literary works of Western civilization—includes the writings of Homer, Shakespeare, Tolstoy, and the like. A canon is an evolving entity, as works are added or subtracted as their perceived value shifts over time. For example, the fiction of W. Somerset Maugham was central to the canon during the middle of the 20th century but is read less frequently today. In recent decades, the idea of an authoritative canon has come under attack, especially from feminist and postcolonial critics, who see the canon as a tyranny of dead white males that marginalizes less mainstream voices.

Death of the author: A post-structuralist theory, first advanced by Roland Barthes, that suggests that the reader, not the author, creates the meaning of a text. Ultimately, the very idea of an author is a fiction invented by the reader.

Diachronic / synchronic: Terms that Ferdinand de Saussure used to describe two different approaches to language. The **diachronic** approach looks at language as a historical process and examines the ways in which it has changed over time. The **synchronic** approach looks at language at a particular moment in time, without reference to history. Saussure's structuralist approach is synchronic, for it studies language as a system of interrelated signs that have no reference to anything (such as history) outside of the system.

Dialogic / monologic: Terms that the Russian critic Mikhail Bakhtin used to distinguish works that are controlled by a single, authorial voice **(monologic)** from works in which no single voice predominates **(dialogic** or **polyphonic).** Bakhtin takes Leo Tolstoy and Fyodor Dostoevsky as examples of monologic and dialogic writing, respectively.

Diegesis / Mimesis: Terms that Aristotle first used to distinguish “telling” **(diegesis)** from “showing” **(mimesis).** In a play, for instance, most of the action is mimetic, but moments in which a character recounts what has happened offstage are diegetic.

Discourse: A post-structuralist term for the wider social and intellectual context in which communication takes place. The implication is that the meaning of works is as dependent on their surrounding context as it is on the content of the works themselves.

Exegesis: An explanation of a text that clarifies difficult passages and analyzes its contemporary relevance or application.

Explication: A close reading of a text that identifies and explains the figurative language and forms within the work.

Fiction: the type of book or story that is written about imaginary characters and events and does not describe real people or deal with facts, or a false. Exist three categories of fiction – genre fiction, literary fiction, and mainstream fiction. Genre fiction – popular fiction, is a term used in the book-trade for fictional works written with the intent of fitting into a specific literary genre, in order to appeal to readers and fans already familiar with that genre. Literary fiction - opposed to genre fiction, literary fiction refers to the realistic fiction of human character, or more broadly, "all serious prose fiction outside the market genres", the genres being for example science fiction, fantasy, thrillers or Westerns. Mainstream fiction - mainstream fiction is a generalized genre that encompasses many different types of fiction. Mainstream manuscripts are between 60-90K words. Defining what “mainstream fiction” books typically entail is completely dependent on the type of book you're writing for a general audience.

Trends: regionalism, blank fiction, urban, rural

Types of fiction: fantasyis a genre of speculative fiction involving magical elements, typically set in a fictional universe and sometimes inspired by mythology and folklore, historical fictionis a literary genre in which the plot takes place in a setting related to the past events, but is fictional., contemporary fiction creates imaginary characters and situations that depict our world and society. It focuses on themes of growing up and confronting personal and social problems. This genre portrays characters coming to understand themselves and others., mystery is a **fiction genre** where the nature of an event, usually a murder or other crime, remains mysterious until the end of the story., science fiction s a genre of speculative fiction, which typically deals with imaginative and futuristic concepts such as advanced science and technology.

Hermeneutics: The study of textual interpretation and of the way in which a text communicates meaning.

Intertextuality: The various relationships a text may have with other texts, through allusions, borrowing of formal or thematic elements, or simply by reference to traditional literary forms. The term is important to structuralist and poststructuralist critics, who argue that texts relate primarily to one another and not to an external reality.

Linguistics: The scientific study of language, encompassing, among other things, the study of **syntax, semantics,** and the evolution of language.

Logocentrism: The desire for an ultimate guarantee of meaning, whether God, Truth, Reason, or something else. Jacques Derrida criticizes the bulk of Western philosophy as being based on a logocentric “metaphysics of presence,” which insists on the presence of some such ultimate guarantee. The main goal of deconstruction is to undermine this belief.

Metalanguage: A technical language that explains and interprets the properties of ordinary language. For example, the vocabulary of literary criticism is a metalanguage that explains the ordinary language of literature. Post-structuralist critics argue that there is no such thing as a metalanguage; rather, they assert, all language is on an even plane and therefore there is no essential difference between literature and criticism.

Metanarrative: A larger framework within which we understand historical processes. For instance, a Marxist metanarrative sees history primarily as a history of changing material circumstances and class struggle. Post-structuralist critics draw our attention to the ways in which assumed met narratives can be used as tools of political domination.

Mimesis: *See***diegesis/mimesis,***above.*

Monologic: *See***dialogic/monologic,***above.*

Narratology: The study of narrative, encompassing the different kinds of narrative voices, forms of narrative, and possibilities of narrative analysis.

A novel: Lynda G Adamson points out that the term «theme’’ is usually associated with the author’s purpose for writing the work. Unlike a short story, for which the theme can be defined in a single complete sentence, the novel rarely contains only one theme. She considers that a good synonym for theme in a novel is “motif”. In the novels of the 70s-90s we identify the themes of abandonment, absurdity of war, alienation, battered women, being and becoming, bereavement, cultural and generation conflicts and many others which exist and travel around the world.

Oedipus complex: Sigmund Freud’s theory that a male child feels unconscious jealousy toward his father and lust for his mother. The name comes from Sophocles’ play *Oedipus Rex,* in which the main character unknowingly kills his father and marries his mother. Freud applies this theory in an influential reading of Hamlet, in which he sees Hamlet as struggling with his admiration of Claudius, who fulfilled Hamlet’s own desire of murdering Hamlet’s father and marrying his mother.

Semantics: The branch of **linguistics** that studies the meanings of words.

Semiotics or semiology: Terms for the study of **sign systems** and the ways in which communication functions through conventions in sign systems. Semiotics is central to **structuralist linguistics.**

Short story: The notion “short story”, Webster and other dictionaries.

M.N.Abrams defines a short story as a brief work of prose fiction, and says that most of the terms for analyzing the components, the types and the narrative techniques of the novel are applicable to the short story as well.

Richard Ford: “For the nearly fifty years in American story writing were and still are provoking issues among people who read and would write literature. The torque between so-called representational and non-representational writing has prolonged a feeling of unsettlement among writers as well as a preoccupation with invigorating the story’s form as a way of creating effects in stories which would transcend form altogether.

Imaginative literature, at least initially, means to tell us something different, something made-up and for which we may have to suspend our disbelief, something whose existence is specific to a piece of writing and can’t be accurately paraphrased, and which often deals with those consequences of our acts which we are likely to overlook because they are small, or buried in our interior selves, or both; or because language turns out to be an ambiguous thing which doesn’t always announce what it seems to be announcing so that we are forced to act out of confusion.

Short stories in particular often seemed to be about just such complicatedly difficult things: What final differences does it make if you act one way or another; what’s your whole future worth once a deed’s been done; is what I did good, or bad or somewhere in the middle; based on what I read in this short story, how *should* a person act in other such situation? How do people actually feel in comparison with how convention tells us they feel? Short stories can be reflections of life – windows, mirrors, exponents, commentaries upon an age – they are, again as O’Connor put it, pieces of artistic organization.

Short stories treat us to language. They stir our moral imaginations. They take our minds off woes, and give order to the previously unordered for the purpose of making beauty and clarity anew. They do the best for us that fiction can do. English for all its restrictive, complicated, colonial aspects, is a remarkably adaptable and accepting literary language, full of nuance, flexibility, minute coloration as well as the possibility of growth from without."

Sign/signifier/signified: Terms fundamental to Ferdinand de Saussure's structuralism linguistics. A **sign** is a basic unit of meaning—a word, picture, or hand gesture, for instance, that conveys some meaning. A **signifier** is the perceptible aspect of a sign (e.g., the word "car") while the **signified** is the conceptual aspect of a sign (e.g., the concept of a car). A **referent** is a physical object to which a sign system refers (e.g., the physical car itself).

Exercises for Self- work

Joyce Carol Oates

https://www.theparisreview.org/interviews/3441/the-art-of-fiction-no-72-joyce-carol-oates

Activities

Read the story and justify the following:

1. What is the message of the story?
2. Analyse the story from the theory of an anxiety of influence
3. Analyse the story from feminist perspective and gender study.
4. What symbols and their meaning are used in the story?
5. What does the first line of the story signs?
6. Compare the language of the story and film text.
7. Could we say that the statement “the film shows the story as a visual art, while the novel tells it”.

Where Are You Going, Where Have You Been" by Joyce Carol Oates (1966)

for Bob Dylan

Taken and adapted from

https://www.cusd200.org/cms/lib/IL01001538/Centricity/Domain/361/oates_going.pdf

Her name was Connie. She was fifteen and she had a quick, nervous giggling habit of craning her neck to glance into mirrors or checking other people's faces to make sure her own was all right. Her mother, who noticed everything and knew everything and who hadn't much reason any longer to look at her own face, always scolded Connie about it. "Stop gawking at yourself. Who are you? You think you're so pretty?" she would say. Connie would raise her eyebrows at these familiar old complaints and look right through her mother, into a shadowy vision of herself as she was right at that moment: she knew she was pretty and that was everything. Her mother had been pretty once too, if you could believe those old snapshots in the album, but now her looks were gone and that was why she was always after Connie.

"Why don't you keep your room clean like your sister? How've you got your hair fixed—what the hell stinks? Hair spray? You don't see your sister using that junk."

Her sister June was twenty-four and still lived at home. She was a secretary in the high school Connie attended, and if that wasn't bad enough—with her in the same building —she was so plain and chunky and steady that Connie had to hear her praised all the time by her mother and her mother's sisters. June did this, June did that, she saved money and helped clean the house and cooked and Connie couldn't do a thing, her mind was all filled with trashy daydreams. Their father was away at work most of the time and when he came home he wanted supper and he read the newspaper at supper and after supper he went to bed. He didn't bother talking much to them, but around his bent head Connie's mother kept picking at her until Connie wished her mother was dead and she herself was dead and it was all over. "She makes me want to throw up sometimes," she complained to her friends. She had a high, breathless, amused voice that made everything she said sound a little forced, whether it was sincere or not.

There was one good thing: June went places with girl friends of hers, girls who were just as plain and steady as she, and so when Connie wanted to do that her mother had no objections. The father of Connie's best girl friend drove the girls the three miles to town and left them at a shopping plaza so they could walk through the stores or go to a movie, and when he came to pick them up again at eleven he never bothered to ask what they had done.

They must have been familiar sights, walking around the shopping plaza in their shorts and flat ballerina slippers that always scuffed the sidewalk, with charm bracelets jingling on their thin wrists; they would lean together to whisper and laugh secretly if someone passed who amused or interested them. Connie had long dark blond hair that drew anyone's eye to it, and she wore part of it pulled up on her head and puffed out and the rest of it she let fall down her back. She wore a pull-over jersey blouse that looked one way when she was at home and another way when she was away from home. Everything about her had two sides to it, one for home and one for anywhere that was not home: her walk, which could be childlike and bobbing, or languid enough to make anyone think she was hearing music in her head; her mouth, which was pale and smirking most of the time, but bright and pink on these evenings out; her laugh, which was cynical and drawling at home—"Ha, ha, very funny,"—but highpitched and nervous anywhere else, like the jingling of the charms on her bracelet.

Sometimes they did go shopping or to a movie, but sometimes they went across the highway, ducking fast across the busy road, to a drive-in restaurant where older kids hung out. The restaurant was shaped like a big bottle, though squatter than a real bottle, and on its cap was a revolving figure of a grinning boy holding a hamburger aloft. One night in midsummer they ran across, breathless with daring, and right away someone leaned out a car window and invited them over, but it was just a boy from high school they didn't like. It made them feel good to be able to ignore him. They went up through the maze of parked and cruising cars to the bright- lit, fly-infested restaurant, their faces pleased and expectant as if they were entering a sacred building that loomed up out of the night to give them what haven and blessing they yearned for. They sat at the counter and crossed their legs at the ankles, their thin shoulders rigid with excitement, and listened to the music that made everything so good: the music was always in the background, like music at a church service; it was something to depend upon.

A boy named Eddie came in to talk with them. He sat backwards on his stool, turning himself jerkily around in semicircles and then stopping and turning back again, and after a while he asked Connie if she would like something to eat. She said she would and so she tapped her friend's arm on her way out—her friend pulled her face up into a brave, droll look—and Connie said she would meet her at eleven, across the way. "I just hate to leave her like that," Connie said earnestly, but the boy said that she wouldn't be alone for long. So they went out to his car, and on the way Connie couldn't help but let her eyes wander over the windshields and faces all around her, her face gleaming with a joy that had nothing to do with Eddie or even this place; it might have been the music. She drew her shoulders up and sucked in her breath with the pure pleasure of being alive, and just at that moment she happened to glance at a face just a few feet from hers. It was a boy with shaggy black hair, in a convertible jalopy painted gold. He stared at her and then his lips widened into a grin. Connie slit her eyes at him and turned away, but she couldn't help glancing back and there he was, still watching her. He wagged a finger and laughed and said, "Gonna get you, baby," and Connie turned away again without Eddie noticing anything.

She spent three hours with him, at the restaurant where they ate hamburgers and drank Cokes in wax cups that were always sweating, and then down an alley a mile or so away, and when he left her off at five to eleven only the movie house was still open at the plaza. Her girl friend was there, talking with a boy. When Connie came up, the two girls smiled at each other and Connie said, "How was the movie?" and the girl said, 'You should know." They rode off with the girl's father, sleepy and pleased, and Connie couldn't help but look back at the darkened shopping plaza with its big empty parking lot and its signs that were faded and ghostly now, and over at the drive-in restaurant where cars were still circling tirelessly. She couldn't hear the music at this distance.

Next morning June asked her how the movie was and Connie said, "So-so."

She and that girl and occasionally another girl went out several times a week, and the rest of the time Connie spent around the house—it was summer vacation—getting in her mother s way and thinking, dreaming about the boys she met. But all the boys fell back and dissolved into a single face that was not even a face but an idea, a feeling, mixed up with the urgent insistent pounding of the music and the humid night air of July. Connie's mother kept dragging her back to the daylight by finding things for her to do or saying suddenly, 'What's this about the Pettinger girl?"

And Connie would say nervously, "Oh, her. That dope." She always drew thick clear lines between herself and such girls, and her mother was simple and kind enough to believe it. Her mother was so simple, Connie thought, that it was maybe cruel to fool her so much. Her mother went scuffling around the house in old bedroom slippers and complained over the telephone to one sister about the other, then the other called up and the two of them complained about the third one. If June's name was mentioned her mother's tone was approving, and if Connie's name was mentioned it was disapproving. This did not really mean she disliked Connie, and actually Connie thought that her mother preferred her to June just because she was prettier, but the two of them kept up a pretense of exasperation, a sense that they were tugging and struggling over something of little value to either of them. Sometimes, over coffee, they were almost friends, but something would come up—some vexation that was like a fly buzzing suddenly around their heads—and their faces went hard with contempt.

One Sunday Connie got up at eleven—none of them bothered with church—and washed her hair so that it could dry all day long in the sun. Her parents and sister were going to a barbecue at an aunt's house and Connie said no, she wasn't interested, rolling her eyes to let her mother know just what she thought of it. "Stay home alone then," her mother said sharply. Connie sat out back in a lawn chair and watched them drive away, her father quiet and bald, hunched around so that he could back the car out, her mother with a look that was still angry and not at all softened through the windshield, and in the back seat poor old June, all dressed up as if she didn't know what a barbecue was, with all the running yelling kids and the flies. Connie sat with her eyes closed in the sun, dreaming and dazed with the warmth about her as if this were a kind of love, the caresses of love, and her mind slipped over onto thoughts of the boy she had been with the night before and how nice he had been, how sweet it always was, not the way someone like June would suppose but sweet, gentle, the way it was in movies and promised in songs; and when she opened her eyes she hardly knew where she was, the back yard ran off into weeds and a fence-like line of trees and behind it the sky was perfectly blue and still. The asbestos ranch house that was now three years old startled her—it looked small. She shook her head as if to get awake.

It was too hot. She went inside the house and turned on the radio to drown out the quiet. She sat on the edge of her bed, barefoot, and listened for an hour and a half to a program called XYZ Sunday Jamboree, record after record of hard, fast, shrieking songs she sang along with, interspersed by exclamations from "Bobby King": "An' look here, you girls at Napoleon's—Son and Charley want you to pay real close attention to this song coming up!"

And Connie paid close attention herself, bathed in a glow of slow-pulsed joy that seemed to rise mysteriously out of the music itself and lay languidly about the airless little room, breathed in and breathed out with each gentle rise and fall of her chest.

After a while she heard a car coming up the drive. She sat up at once, startled, because it couldn't be her father so soon. The gravel kept crunching all the way in from the road—the driveway was long—and Connie ran to the window. It was a car she didn't know. It was an open jalopy, painted a bright gold that caught the sunlight opaquely. Her heart began to pound and her fingers snatched at her hair, checking it, and she whispered, "Christ. Christ," wondering how bad she looked. The car came to a stop at the side door and the horn sounded four short taps, as if this were a signal Connie knew.

She went into the kitchen and approached the door slowly, then hung out the screen door, her bare toes curling down off the step. There were two boys in the car and now she recognized the driver: he had shaggy, shabby black hair that looked crazy as a wig and he was grinning at her.

"I ain't late, am I?" he said.

"Who the hell do you think you are?" Connie said.

"Toldja I'd be out, didn't I?"

"I don't even know who you are."

She spoke sullenly, careful to show no interest or pleasure, and he spoke in a fast, bright monotone. Connie looked past him to the other boy, taking her time. He had fair brown hair, with a lock that fell onto his forehead. His sideburns gave him a fierce, embarrassed look, but so far he hadn't even bothered to glance at her. Both boys wore sunglasses. The driver's glasses were metallic and mirrored everything in miniature.

"You wanta come for a ride?" he said.
Connie smirked and let her hair fall loose over one shoulder. "Don'tcha like my car? New paint job," he said. "Hey." "What?"

"You're cute."

She pretended to fidget, chasing flies away from the door. "Don'tcha believe me, or what?" he said.
"Look, I don't even know who you are," Connie said in disgust.

"Hey, Ellie's got a radio, see. Mine broke down." He lifted his friend's arm and showed her the little transistor radio the boy was holding, and now Connie began to hear the music. It was the same program that was playing inside the house.

"Bobby King?" she said.

"I listen to him all the time. I think he's great." "He's kind of great," Connie said reluctantly.

"Listen, that guy's *great.* He knows where the action is."

Connie blushed a little, because the glasses made it impossible for her to see just what this boy was looking at. She couldn't decide if she liked him or if he was just a jerk, and so she dawdled in the doorway and wouldn't come down or go back inside. She said, "What's all that stuff painted on your car?"

"Can'tcha read it?" He opened the door very carefully, as if he were afraid it might fall off. He slid out just as carefully, planting his feet firmly on the ground, the tiny metallic world in his glasses slowing down like gelatine hardening, and in the midst of it Connie's bright green blouse. "This here is my name, to begin with, he said. ARNOLD FRIEND was written in tarlike black letters on the side, with a drawing of a round, grinning face that reminded Connie of a pumpkin, except it wore sunglasses. "I wanta introduce myself, I'm Arnold Friend and that's my real name and I'm gonna be your friend, honey, and inside the car's Ellie Oscar, he's kinda shy." Ellie brought his transistor radio up to his shoulder and balanced it there. "Now, these numbers are a secret code, honey," Arnold Friend explained. He read off the numbers 33, 19, 17 and raised his eyebrows at her to see what she thought of that, but she didn't think much of it. The left rear fender had been smashed and around it was written, on the gleaming gold background: DONE BY CRAZY WOMAN DRIVER. Connie had to laugh at that. Arnold Friend was pleased at her laughter and looked up at her. "Around the other side's a lot more —you wanta come and see them?"

"No."

"Why not?"

"Why should I?"

"Don'tcha wanta see what's on the car? Don'tcha wanta go for a ride?"

"I don't know."

"Why not?"
"No."
"I got things to do."
"Like what?"
"Things."

He laughed as if she had said something funny. He slapped his thighs. He was standing in a strange way, leaning back against the car as if he were balancing himself. He wasn't tall, only an inch or so taller than she would be if she came down to him. Connie liked the way he was dressed, which was the way all of them dressed: tight faded jeans stuffed into black, scuffed boots, a belt that pulled his waist in and showed how lean he was, and a white pull-over shirt that was a little soiled and showed the hard small muscles of his arms and shoulders. He looked as if he probably did hard work, lifting and carrying things. Even his neck looked muscular. And his face was a familiar face, somehow: the jaw and chin and cheeks slightly darkened because he hadn't shaved for a day or two, and the nose long and hawklike, sniffing as if she were a treat he was going to gobble up and it was all a joke.

"Connie, you ain't telling the truth. This is your day set aside for a ride with me and you know it," he said, still laughing. The way he straightened and recovered from his fit of laughing showed that it had been all fake.

"How do you know what my name is?" she said suspiciously.

"It's Connie."

"Maybe and maybe not."

"I know my Connie," he said, wagging his finger. Now she remembered him even better, back at the restaurant, and her cheeks warmed at the thought of how she had sucked in her breath just at the moment she passed him—how she must have looked to him. And he had remembered her. "Ellie and I come out here especially for you," he said. "Ellie can sit in back. How about it?"

"Where?"

"Where what?"

"Where're we going?"

He looked at her. He took off the sunglasses and she saw how pale the skin around his eyes was, like holes that were not in shadow but instead in light. His eyes were like chips of broken glass that catch the light in an amiable way. He smiled. It was as if the idea of going for a ride somewhere, to someplace, was a new idea to him.

"Just for a ride, Connie sweetheart."

"I never said my name was Connie," she said.

"But I know what it is. I know your name and all about you, lots of things," Arnold Friend said. He had not moved yet but stood still leaning back against the side of his jalopy. "I took a special interest in you, such a pretty girl, and found out all about you—like I know your parents and sister are gone somewheres and I know where and how long they're going to be gone, and I know who you were with last night, and your best girl friend's name is Betty. Right?"

He spoke in a simple lilting voice, exactly as if he were reciting the words to a song. His smile assured her that everything was fine. In the car Ellie turned up the volume on his radio and did not bother to look around at them.

"Ellie can sit in the back seat," Arnold Friend said. He indicated his friend with a casual jerk of his chin, as if Ellie did not count and she should not bother with him.

"How'd you find out all that stuff?" Connie said.

"Listen: Betty Schultz and Tony Fitch and Jimmy Pettinger and Nancy Pettinger," he said in a chant. "Raymond Stanley and Bob Hutter—"

"Do you know all those kids?"

"I know everybody."

"Look, you're kidding. You're not from around here."
"Sure."

"But—how come we never saw you before?"

"Sure you saw me before," he said. He looked down at his boots, as if he were a little offended. "You just don't remember." "I guess I'd remember you," Connie said.
"Yeah?" He looked up at this, beaming. He was pleased. He began to mark time with the music from Ellie's radio, tapping his fists lightly together. Connie looked away from his smile to the car, which was painted so bright it almost hurt her eyes to look at it. She looked at that name, ARNOLD FRIEND. And up at the front fender was an expression that was familiar—MAN THE FLYING SAUCERS. It was an expression

kids had used the year before but didn't use this year. She looked at it for a while as if the words meant something to her that she did not yet know.

"What're you thinking about? Huh?" Arnold Friend demanded. "Not worried about your hair blowing around in the car, are you?""No."

"No."

"Think I maybe can't drive good?"

"How do I know?"

"You're a hard girl to handle. How come?" he said. "Don't you know I'm your friend? Didn't you see me put my sign in the air when you walked by?"

"What sign?"

"My sign." And he drew an X in the air, leaning out toward her. They were maybe ten feet apart. After his hand fell back to his side the X was still in the air, almost visible. Connie let the screen door close and stood perfectly still inside it, listening to the music from her radio and the boy's blend together. She stared at Arnold Friend. He stood there so stiffly relaxed, pretending to be relaxed, with one hand idly on the door handle as if he were keeping himself up that way and had no intention of ever moving again. She recognized most things about him, the tight jeans that showed his thighs and buttocks and the greasy leather boots and the tight shirt, and even that slippery friendly smile of his, that sleepy dreamy smile that all the boys used to get across ideas they didn't want to put into words. She recognized all this and also the singsong way he talked, slightly mocking, kidding, but serious and a little melancholy, and she recognized the way he tapped one fist against the other in homage to the perpetual music behind him. But all these things did not come together.

She said suddenly, "Hey, how old are you?"

His smiled faded. She could see then that he wasn't a kid, he was much older—thirty, maybe more. At this knowledge her heart began to pound faster.

"That's a crazy thing to ask.

Can'tcha see I'm your own age?"

"Like hell you are."

"Or maybe a couple years older. I'm eighteen."

"Eighteen?" she said doubtfully.

He grinned to reassure her and lines appeared at the corners of his mouth. His teeth were big and white. He grinned so broadly his eyes became slits and she saw how thick the lashes were, thick and black as if painted with a black tarlike material. Then, abruptly, he seemed to become embarrassed and looked over his shoulder at Ellie. "*Him,* he's crazy," he said. "Ain't he a riot? He's a nut, a real character." Ellie was still listening to the music. His sunglasses told nothing about what he was thinking. He wore a bright orange shirt unbuttoned halfway to show his chest, which was a pale, bluish chest and not muscular like Arnold Friend's. His shirt collar was turned up all around and the very tips of the collar pointed out past his chin as if they were protecting him.

He was pressing the transistor radio up against his ear and sat there in a kind of daze, right in the sun.

"He's kinda strange," Connie said.

"Hey, she says you're kinda strange! Kinda strange!" Arnold Friend cried. He pounded on the car to get Ellie's attention. Ellie turned for the first time and Connie saw with shock that he wasn't a kid either—he had a fair, hairless face, cheeks reddened slightly as if the veins grew too close to the surface of his skin, the face of a forty-year-old baby. Connie felt a wave of dizziness rise in her at this sight and she stared at him as if waiting for something to change the shock of the moment, make it all right again. Ellie's lips kept shaping words, mumbling along with the words blasting in his ear.

"Maybe you two better go away," Connie said faintly.

"What? How come?" Arnold Friend cried. "We come out here to take you for a ride. It's Sunday." He had the voice of the man on the radio now. It was the same voice, Connie thought. "Don'tcha know it's Sunday all day? And honey, no matter who you were with last night, today you're with Arnold Friend and don't you forget it! Maybe you better step out here," he said, and this last was in a different voice. It was a little flatter, as if the heat was finally getting to him.

"No. I got things to do."

"Hey."

"You two better leave."

"We ain't leaving until you come with us."

"Like hell I am—"

"Connie, don't fool around with me. I mean—I mean, don't fool *around*," he said, shaking his head. He laughed incredulously. He placed his sunglasses on top of his head, carefully, as if he were indeed wearing a wig, and brought the stems down behind his ears. Connie stared at him, another wave of dizziness and fear rising in her so that for a moment he wasn't even in focus but was just a blur standing there against his gold car, and she had the idea that he had driven up the driveway all right but had come from nowhere before that and belonged nowhere and that everything about him and even about the music that was so familiar to her was only half real.

"If my father comes and sees you—"

"He ain't coming. He's at a barbecue."

"How do you know that?"

"Aunt Tillie's. Right now they're uh—they're drinking. Sitting around," he said vaguely, squinting as if he were staring all the way to town and over to Aunt Tillie's back yard. Then the vision seemed to get clear and he nodded energetically. "Yeah. Sitting around. There's your sister in a blue dress, huh? And high heels, the poor sad bitch—nothing like you, sweetheart! And your mother's helping some fat woman with the corn, they're cleaning the corn—husking the corn—"

"What fat woman?" Connie cried.

"How do I know what fat woman, I don't know every goddamn fat woman in the world!" Arnold Friend laughed.

"Oh, that's Mrs. HornsbyWho invited her?" Connie said. She felt a little lightheaded. Her breath was coming quickly.

"She's too fat. I don't like them fat. I like them the way you are, honey," he said, smiling sleepily at her. They stared at each other for a while through the screen door. He said softly, "Now, what you're going to do is this: you're going to come out that door. You re going to sit up front with me and Ellie's going to sit in the back, the hell with Ellie, right? This isn't Ellie's date. You're my date. I'm your lover, honey."

"What? You're crazy—"

"Yes, I'm your lover. You don't know what that is but you will," he said. "I know that too. I know all about you. But look: it's real nice and you couldn't ask for nobody better than me, or more polite. I always keep my word. I'll tell you how it is, I'm always nice at first, the first time. I'll hold you so tight you won't think you have to try to get away or pretend anything because you'll know you can't. And I'll come inside you where it's all secret and you'll give in to me and you'll love me "

"Shut up! You're crazy!" Connie said. She backed away from the door. She put her hands up against her ears as if she'd heard something terrible, something not meant for her. "People don't talk like that, you're crazy," she muttered. Her heart was almost too big now for her chest and its pumping made sweat break out all over her. She looked out to see Arnold Friend pause and then take a step toward the porch, lurching. He almost fell. But, like a clever drunken man, he managed to catch his balance. He wobbled in his high boots and grabbed hold of one of the porch posts.

"Honey?" he said. "You still listening?"

"Get the hell out of here!" "Be nice, honey. Listen." "I'm going to call the police—"

He wobbled again and out of the side of his mouth came a fast spat curse, an aside not meant for her to hear. But even this "Christ!" sounded forced. Then he began to smile again. She watched this smile come, awkward as if he were smiling from inside a mask. His whole face was a mask, she thought wildly, tanned down to his throat but then running out as if he had plastered make- up on his face but had forgotten about his throat.

"Honey—? Listen, here's how it is. I always tell the truth and I promise you this: I ain't coming in that house after you." "You better not! I'm going to call the police if you—if you don't—"

"Honey," he said, talking right through her voice, "honey, I m not coming in there but you are coming out here. You know why?"

She was panting. The kitchen looked like a place she had never seen before, some room she had run inside but that wasn't good enough, wasn't going to help her. The kitchen window had never had a curtain, after three years, and there were dishes in the sink for her to do—probably—and if you ran your hand across the table you'd probably feel something sticky there.

"You listening, honey? Hey?" "—going to call the police—"

"Soon as you touch the phone I don't need to keep my promise and can come inside. You won't want that."

She rushed forward and tried to lock the door. Her fingers were shaking. "But why lock it," Arnold Friend said gently, talking right into her face. "It's just a screen door. It's just nothing." One of his boots was at a strange angle, as if his foot wasn't in it. It pointed out to the left, bent at the ankle. "I mean, anybody can break through a screen door and glass and wood and iron or anything else if he needs to, anybody at all, and specially Arnold Friend. If the place got lit up with a fire, honey, you'd come runnin' out into my arms, right into my arms an' safe at home—like you knew I was your lover and'd stopped fooling around. I don't mind a nice shy girl but I don't like no fooling around." Part of those words were spoken with a slight rhythmic lilt, and Connie somehow recognized them—the echo of a song from last year, about a girl rushing into her boy friend's arms and coming home again—

Connie stood barefoot on the linoleum floor, staring at him. "What do you want?" she whispered.

"I want you," he said.

"What?"

"Seen you that night and thought, that's the one, yes sir. I never needed to look anymore."

"But my father's coming back. He's coming to get me. I had to wash my hair first—" She spoke in a dry, rapid voice, hardly raising it for him to hear.

"No, your daddy is not coming and yes, you had to wash your hair and you washed it for me. It's nice and shining and all for me. I thank you sweetheart," he said with a mock bow, but again he almost lost his balance. He had to bend and adjust his boots.

Evidently his feet did not go all the way down; the boots must have been stuffed with something so that he would seem taller. Connie stared out at him and behind him at Ellie in the car, who seemed to be looking off toward Connie's right, into nothing. This Ellie said, pulling the words out of the air one after another as if he were just discovering them, "You want me to pull out the phone?"

"Shut your mouth and keep it shut," Arnold Friend said, his face red from bending over or maybe from embarrassment because Connie had seen his boots. "This ain't none of your business."

"What—what are you doing? What do you want?" Connie said. "If I call the police they'll get you, they'll arrest you—"

"Promise was not to come in unless you touch that phone, and I'll keep that promise," he said. He resumed his erect position and tried to force his shoulders back. He sounded like a hero in a movie, declaring something important. But he spoke too loudly and it was as if he were speaking to someone behind Connie. "I ain't made plans for coming in that house where I don't belong but just for you to come out to me, the way you should. Don't you know who I am?"

"You're crazy," she whispered. She backed away from the door but did not want to go into another part of the house, as if this would give him permission to come through the door. "What do you . . . you're crazy, you. "

"Huh? What're you saying, honey?"

Her eyes darted everywhere in the kitchen. She could not remember what it was, this room.

"This is how it is, honey: you come out and we'll drive away, have a nice ride. But if you don't come out we're gonna wait till yourpeople come home and then they're all going to get it."

"You want that telephone pulled out?" Ellie said. He held the radio away from his ear and grimaced, as if without the radio the airwas too much for him.

"I toldja shut up, Ellie," Arnold Friend said, "you're deaf, get a hearing aid, right? Fix yourself up. This little girl's no trouble and's gonna be nice to me, so Ellie keep to yourself, this ain't your date right? Don't hem in on me, don't hog, don't crush, don't bird dog, don't trail me," he said in a rapid, meaningless voice, as if he were running through all the expressions he'd learned but was no longer sure which of them was in style, then rushing on to new ones, making them up with his eyes closed. "Don't crawl under my fence, don't squeeze in my chipmonk hole, don't sniff my glue, suck my popsicle, keep your own greasy fingers on yourself!" He shaded his eyes and peered in at Connie, who was backed against the kitchen table. "Don't mind him, honey, he's just a creep.
He's a dope. Right? I'm the boy for you, and like I said, you come out here nice like a lady and give me your hand, and nobody else gets hurt, I mean, your nice old bald-headed daddy and your mummy and your sister in her high heels. Because listen: why bring them in this?"

"Leave me alone," Connie whispered.

"Hey, you know that old woman down the road, the one with the chickens and stuff—you know her?" "She's dead!"
"Dead? What? You know her?" Arnold Friend said."She's dead—"

"Don't you like her?"

"She's dead—she's—she isn't here any more—"

But don't you like her, I mean, you got something against her? Some grudge or something?" Then his voice dipped as if he were conscious of a rudeness. He touched the sunglasses perched up on top of his head as if to make sure they were still there.

"Now, you be a good girl."

'What are you going to do?"

"Just two things, or maybe three," Arnold Friend said. "But I promise it won't last long and you'll like me the way you get to like people you're close to. You will. It's all over for you here, so come on out. You don't want your people in any trouble, do you?"

She turned and bumped against a chair or something, hurting her leg, but she ran into the back room and picked up the telephone. Something roared in her ear, a tiny roaring, and she was so sick with fear that she could do nothing but listen to it—the telephone was clammy and very heavy and her fingers groped down to the dial but were too weak to touch it. She began to scream into the phone, into the roaring. She cried out, she cried for her mother, she felt her breath start jerking back and forth in her lungs as if it were something Arnold Friend was stabbing her with again and again with no tenderness. A noisy sorrowful wailing rose all about her and she was locked inside it the way she was locked inside this house.

After a while she could hear again. She was sitting on the floor with her wet back against the wall.

Arnold Friend was saying from the door, "That's a good girl. Put the phone back."
She kicked the phone away from her.

"No, honey. Pick it up. Put it back right."

She picked it up and put it back. The dial tone stopped.

"That's a good girl. Now, you come outside."

She was hollow with what had been fear but what was now just an emptiness. All that screaming had blasted it out of her. She sat, one leg cramped under her, and deep inside her brain was something like a pinpoint of light that kept going and would not let her relax. She thought, I'm not going to see my mother again. She thought, I'm not going to sleep in my bed again. Her bright green blouse was all wet.

Arnold Friend said, in a gentle-loud voice that was like a stage voice, "The place where you came from ain't there any more, and where you had in mind to go is cancelled out. This place you are now—inside your daddy's house—is nothing but a cardboard box I can knock down any time. You know that and always did know it. You hear me?"

She thought, I have got to think. I have got to know what to do.

"We'll go out to a nice field, out in the country here where it smells so nice and it's sunny," Arnold Friend said. "I'll have my arms tight around you so you won't need to try to get away and I'll show you what love is like, what it does. The hell with this house! It looks solid all right," he said. He ran a fingernail down the screen and the noise did not make Connie shiver, as it would have the day before. "Now, put your hand on your heart, honey. Feel that? That feels solid too but we know better. Be nice to me, be sweet like you can because what else is there for a girl like you but to be sweet and pretty and give in?—and get away before her people come back?"

She felt her pounding heart. Her hand seemed to enclose it. She thought for the first time in her life that it was nothing that was hers, that belonged to her, but just a pounding, living thing inside this body that wasn't really hers either.

"You don't want them to get hurt," Arnold Friend went on. "Now, get up, honey. Get up all by yourself."

She stood.

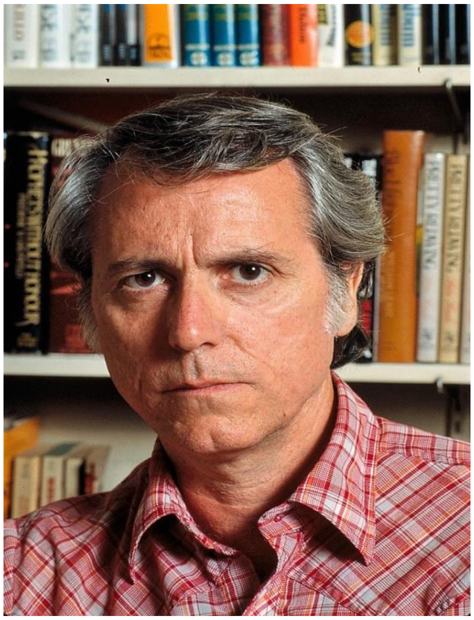
"Now, turn this way. That's right. Come over here to me.—Ellie, put that away, didn't I tell you? You dope. You miserable creepy dope," Arnold Friend said. His words were not angry but only part of an incantation. The incantation was kindly. "Now come out through the kitchen to me, honey, and let's see a smile, try it, you re a brave, sweet little girl and now they're eating corn and hot dogs cooked to bursting over an outdoor fire, and they don't know one thing about you and never did and honey, you're better than them because not a one of them would have done this for you."

Connie felt the linoleum under her feet; it was cool. She brushed her hair back out of her eyes. Arnold Friend let go of the post tentatively and opened his arms for her, his elbows pointing in toward each other and his wrists limp, to show that this was an embarrassed embrace and a little mocking, he didn't want to make her self-conscious.

She put out her hand against the screen. She watched herself push the door slowly open as if she were back safe somewhere inthe other doorway, watching this body and this head of long hair moving out into the sunlight where Arnold Friend waited.

"My sweet little blue-eyed girl," he said in a half-sung sigh that had nothing to do with her brown eyes but was taken up just the same by the vast sunlit reaches of the land behind him and on all sides of him—so much land that Connie had never seen before and did not recognize except to know that she was going to it.

Don DeLillo



Activities

1. Read the book and watch the film "Cosmopolis" by Don DeLillo's novel and find the markers of Postmodern and Modern aesthetics.

https://www.academia.edu/4396429/Cosmopolis_A_Novel_Don_De_Lillo

https://theflixer.tv/movie/watch-cosmopolis-full-9592

2. Compare the odyssey in "Cosmopolis" by DeLillo and "Ulysses" by James Joyce novel.

Further reading

https://scholarship.tricolib.brynmawr.edu/bitstream/handle/10066/11585/2013WhitcombD_thesis.pdf?sequence=1

John Fowls

Activities

1. Read a novel "The Magus" and watch a film and analyse narrative strategies and metanarratives of the book and film.
   https://yes-pdf.com/book/1671/read
   https://www.justwatch.com/au/movie/the-magus

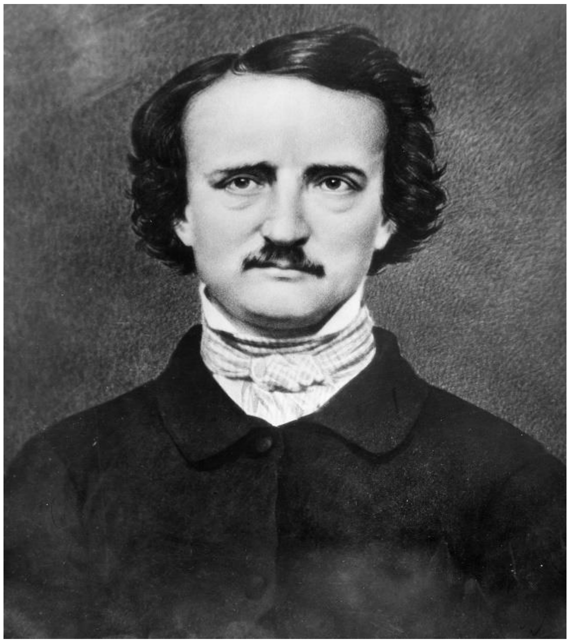
2. Read a novel "The French Lieutenant's Woman", watch a film and analyse the language difference of literary and film text. Then analyse the language constructing reality inside and outside the world of novel and film.
   https://anylang.net/en/books/en/french-lieutenants-woman/read
   https://www.netflixmovies.com/the-french-lieutenants-woman-1981

Further reading

https://dspace.cuni.cz/bitstream/handle/20.500.11956/31483/DPTX_2008_2__0_72938_0_71962.pdf?sequence=1

https://d-nb.info/978606957/34

Adgar Allan Poe



https://www.britannica.com/biography/Edgar-Allan-Poe

The Purloined Letterby Edgar Allan Poe

Nil sapientiae odiosius acumine nimio.

Seneca.

At Paris, just after dark one gusty evening in the autumn of 18—, I was enjoying the twofold luxury of meditation and a meerschaum, in company with my friend C. Auguste Dupin, in his little back library, or book-closet, *au troisiême, No. 33, Rue Dunôt, Faubourg St. Germain* . For one hour at least we had maintained a profound silence; while each, to any casual observer, might have seemed intently and exclusively occupied with the curling eddies of smoke that oppressed the atmosphere of the chamber. For myself, however, I was mentally discussing certain topics which had formed matter for conversation between us at an earlier period of the evening; I mean the affair of the Rue Morgue, and the mystery attending the murder of Marie Rogêt. I looked upon it, therefore, as something of a coincidence, when the door of our apartment was thrown open and admitted our old acquaintance, Monsieur G——, the Prefect of the Parisian police.

We gave him a hearty welcome; for there was nearly half as much of the entertaining as of the contemptible about the man, and we had not seen him for several years. We had been sitting in the dark, and Dupin now arose for the purpose of lighting a lamp, but sat down again, without doing so, upon G.'s saying that he had called to consult us, or rather to ask the opinion of my friend, about some official business which had occasioned a great deal of trouble.

"If it is any point requiring reflection," observed Dupin, as he forebore to enkindle the wick, "we shall examine it to better purpose in the dark."

"That is another of your odd notions," said the Prefect, who had a fashion of calling every thing "odd" that was beyond his comprehension, and thus lived amid an absolute legion of "oddities."

"Very true," said Dupin, as he supplied his visiter with a pipe, and rolled towards him a comfortable chair.

"And what is the difficulty now?" I asked. "Nothing more in the assassination way, I hope?"

"Oh no; nothing of that nature. The fact is, the business is *very* simple indeed, and I make no doubt that we can manage it sufficiently well ourselves; but then I thought Dupin would like to hear the details of it, because it is so excessively *odd* ."

"Simple and odd," said Dupin.

"Why, yes; and not exactly that, either. The fact is, we have all been a good deal puzzled because the affair *is* so simple, and yet baffles us altogether."

"Perhaps it is the very simplicity of the thing which puts you at fault," said my friend.

"What nonsense you *do* talk!" replied the Prefect, laughing heartily.

"Perhaps the mystery is a little *too* plain," said Dupin.

"Oh, good heavens! who ever heard of such an idea?"

"A little *too* self evident."

"Ha! ha! ha!—ha! ha! ha!—ho! ho! ho!" roared our visitor, profoundly amused, "oh, Dupin, you will be the death of me yet!"

"And what, after all, *is* the matter on hand?" I asked.

"Why, I will tell you," replied the Prefect, as he gave a long, steady and contemplative puff, and settled himself in his chair. "I will tell you in a few words; but, before I begin, let me caution you that this is an affair demanding the greatest secrecy, and that I should most probably lose the position I now hold, were it known that I confided it to any one."

"Proceed," said I.

"Or not," said Dupin.

"Well, then; I have received personal information, from a very high quarter, that a certain document of the last importance, has been purloined from the royal apartments. The individual who purloined it is known; this beyond a doubt; he was seen to take it. It is known, also, that it still remains in his possession."

"How is this known?" asked Dupin.

"It is clearly inferred," replied the Prefect, "from the nature of the document, and from the non-appearance of certain results which would at once arise from its passing out of the robber's possession;—that is to say, from his employing it as he must design in the end to employ it."

"Be a little more explicit," I said.

"Well, I may venture so far as to say that the paper gives its holder a certain power in a certain quarter where such power is immensely valuable." The Prefect was fond of the cant of diplomacy.

"Still I do not quite understand," said Dupin.

"No? Well; the disclosure of the document to a third person, who shall be nameless, would bring in question the honor of a personage of most exalted station; and this fact gives the holder of the document an ascendancy over the illustrious personage whose honor and peace are so jeopardized."

"But this ascendancy," I interposed, "would depend upon the robber's knowledge of the loser's knowledge of the robber. Who would dare—"

"The thief," said G., "is the Minister D——, who dares all things, those unbecoming as well as those becoming a man. The method of the theft was not less ingenious than bold. The document in question—a letter, to be frank—had been received by the personage robbed while alone in the royal *boudoir* . During its perusal she was suddenly interrupted by the entrance of the other exalted personage from whom especially it was her wish to conceal it. After a hurried and vain endeavor to thrust it in a drawer, she was forced to place it, open as it was, upon a table. The address, however, was uppermost, and, the contents thus unexposed, the letter escaped notice. At this juncture enters the Minister D——. His lynx eye immediately perceives the paper, recognises the handwriting of the address, observes the confusion of the personage addressed, and fathoms her secret. After some business transactions, hurried through in his ordinary manner, he produces a letter somewhat similar to the one in question, opens it, pretends to read it, and then places it in close juxtaposition to the other. Again he converses, for some fifteen minutes, upon the public affairs. At length, in taking leave, he takes also from the table the letter to which he had no claim. Its rightful owner saw, but, of course, dared not call attention to the act, in the presence of the third personage who stood at her elbow. The minister decamped; leaving his own letter—one of no importance—upon the table."

"Here, then," said Dupin to me, "you have precisely what you demand to make the ascendancy complete—the robber's knowledge of the loser's knowledge of the robber."

"Yes," replied the Prefect; "and the power thus attained has, for some months past, been wielded, for political purposes, to a very dangerous extent. The personage robbed is more thoroughly convinced, every day, of the necessity of reclaiming her letter. But this, of course, cannot be done openly. In fine, driven to despair, she has committed the matter to me."

"Than whom," said Dupin, amid a perfect whirlwind of smoke, "no more sagacious agent could, I suppose, be desired, or even imagined."

"You flatter me," replied the Prefect; "but it is possible that some such opinion may have been entertained."

"It is clear," said I, "as you observe, that the letter is still in possession of the minister; since it is this possession, and not any employment of the letter, which bestows the power. With the employment the power departs."

"True," said G.; "and upon this conviction I proceeded. My first care was to make thorough search of the minister's hotel; and here my chief embarrassment lay in the necessity of searching without his knowledge. Beyond all things, I have been warned of the danger which would result from giving him reason to suspect our design."

Taken and adapted from The Purloined Poe. Eds. John P.Muller and William J. Richardson. Baltimore: The Johns Hopkins UP, 1988.

Analyses

Paradoxes:

1. between simplicity of the case and its "oddity"
2. between revelation and concealment (and concealment+ revealation)
3. Minister D's being both a poet and a mathmatician
4. the stories Dupin tells: "take advice!" (tautological) and "the school boy's winning all the marbles" (losing to win, identification with the opponent)

Greimas' semantic rectangle: (two pairs: one of opposition, the other of contradiction)

1. before the story begins:

The Queen (in Powerlessness) conceals her affair from the King (power) so that

2. This delicate balance is broken by Minister D. at the beginning of the story: **Minister D's Concealment of the letter**

the King's authority is not threatened.

Queen **King**

and his Disclosure to the Queen of the fact of his holding the letter.

The Queen is under Minister D's power because she knows (as shown by the Minister) that he holds and hides the letter.

3. Interestingly, in the middle part, the Prefect is the one with knowledge but without power; the one who reveals without knowing what he reveals (which he calls "odd"). And then as Dupin starts his reasoning, he is the one to hold the knowledge and hide it from the Prefect.

Dupin **The prefect**

4. At the end, after the letter is retrieved, the Queen's double concealment (of the letter and of her holding the letter) puts her in the position of power.

5. The final revelation is that Dupin (with knowledge and concealment/unconcealment) has Minister D (ignorance and disclosure) as an object of revenge.

--> Against traditional detective fiction, where unconcealment and knowledge leads to power, the story does not focus on disclosing "whodunit," but shows a continuous interaction between and reversal of power/powerlessness. (There are different kinds of knowing and ignorance, mixture of concealment and unconcealment.)

Foucaultian Reading (source: Hull, Richard. "'The Purloined Letter': Poe's detective story vs. panoptic Foucauldian theory. Narration vs. Policing Power."Style, Summer90, Vol. 24 Issue 2, p201, 14p.)

1. Penoptic critics: narration as a kind of penoticism. (writing as a way of "objectification and subjection.") "For panoptic Foucauldians such as Miller and Mark Seltzer, narration is the police."

2. However, "The Purloined Letter" presents a detective who is against surveillance and protective of the Queen's secrecy.

3. "Like Poe's story, the Foucault of counter-discourse offers hope that the growth of panoptic discipline is not "ineluctable."[3] This early Foucault would have been interested in the counter-discursive tactics of "The Purloined Letter," which expose the weak sides of panoptic surveillance, and suggest a need to narrow the range of panoptic Foucauldian theory. Poe consciously writes counter-discourse, and escapes the Panopticon, even as he founds the detective-story genre. "

Psychobiography: Marie Bonaparte (130 Muller, et al.)

1. It "express[es] . . . .regret for the missing maternal penis, with reproach for its loss."

2. the letter, "very symbol of the maternal penis, also 'hangs' over the fireplace, in the same manner as the female penis, if it existed, would be hung over the cloaca which is here represented ...by the general symbol of fireplace or chimney."

3. Minister --John Allan and Poe; the King --David Poe, Elizabeth's husband; Dupin--Poe.

Lacan's interpretation:

1. The letter as a pure signifier.

The content is irrelevant.

"[T]he "place" of the signifier is determined by the symbolic system within which it is constantly dis-placed. It is onlyin terms of a symbolic order, for example, that one may speak of the signifier as "symbol of an absence" the way a slip of paper . . .may symbolize the absence of a book on a library shelf." (58 Muller, et al.)

2. The above terms is seen as "subject position." -->The interchangeability of subject position.

	Scene 1	**Scene 2**	**Scene 3**
1. [the blind]: sees nothing and thus is blind to the situation;	The King	The Queen	The Minister
2. [the complacent seer]: sees that the first subject sees nothing . . . is unaware of being seen;	The Queen	The Minister	Dupin
3. [the robber]: sees that the first two leave what should be hidden exposed. . .	The Minister	Dupin	Lacan

* A correlation between the real and the first position, the imagniary and the second position and the symbolic and the third position.

* "What correlated the third position with the symbolic is the fact that it discerns the role of structure in the situation and acts accordingly. The paradox is that, . . . the "acting accordingly" of the third position tends to catch the subject up in the dynamics of repetition that drag him into the second position. . . (63 Muller, et al.)

1. The unknown content of Desire.
2. The role of the phallus as a signfier in the sexual differentiation of the subject; its primacy and prevalence.

Derrida's interpretation

1. For Lacan (according to Derrida), "the subject is very divided, but the phallus is not to be cut"(196);

2. The letter

3. -- should not be 'truth' or present: it never truly arrives; when it does arrive its capacity not to arrive torments it with an internal drifting.

4. -- should be divided, but not unified

[According to Barbara Johnson]--> Summary of the article

1. What Lacan puts into the letter:

While asserting that the letter's meaning is lacking, Lacan, according to Derrida, makes this lack into the meaning of the letter. . . .Derrida asserts that what Lacan means by that lack is the truth of lack-as-castration-as-truth.

2. What Lacan leaves out of the text.

Lacan ignores the story's position in "Dupin Trilogy."

Go on reading following the link.

https://libcat.ru/knigi/proza/klassicheskaya-proza/268683-edgar-poe-the-purloined-letter.html

After reading the story analyze it using the following scheme

HOW TO INTERPRET A STORY/ TEXT/ NOVEL.

I. AUTHOR. Name the book the fragment is taken from

II. Literary image.

III. Characterization: Major character; Minor characters (flat (dimansional), static (unchangeable), stereotyped).

Conflicts: between or among characters;

Motivation of characters: internal or external forces affect their behaviour;

Direct characters: thruogh thoughts, dialogue, actions;

Indirect characters: want other people think, say, do;

Epiphany: climax of growth of characters;

IV. Plot – exposition, development of events, climax, author's arrangements…, final suspense, conclusion (ending of incidents).

V. Narrative point of view:

1) Third person;
2) First person:

- ✓ Omniscient – takes us inside the characters.
- ✓ Limited omniscient – takes us inside one or two characters.
- ✓ Objective – narrator is outside character.
- ✓ Participant – major or minor character.

VI. Setting place :

- ✓ Time (historical period, how longhow time more…)
- ✓ Social environment (manners, customs, values)
- ✓ Atmosphere (emotional reaction to the setting (what does the author achieve by creating the atmosphere)
- ✓ Style (distinctive manner of a writer to arrange words (structure of sentences, tone, irony, diction – choice of words appropriate for the characters place)

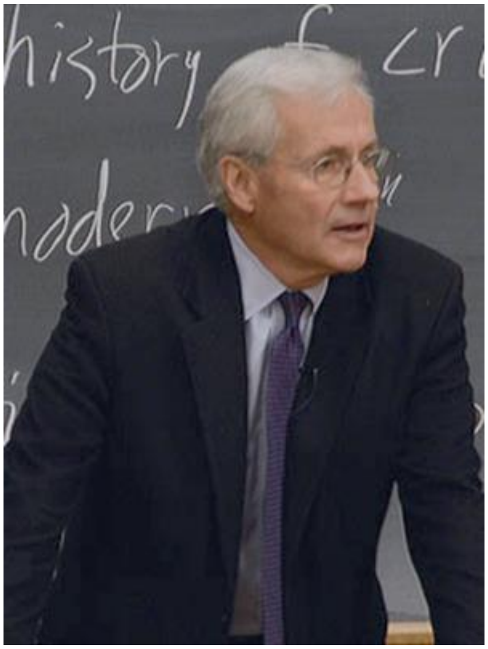
✓ Tone (author's implicit attitude towards people, places, events – sympathetic, humorous, serious, detached, critical, fairy tale)

✓ Irony – (verbal, situational, dramatic, (the audience knows it is false)

VII. Theme

VIII. Symbolism – something that stands for smth. else – public and private allegory.

Paul Fry



https://english.yale.edu/people/professors-emeritus/paul-fry

Activity

1.Listen to Yale professor Paul Fry open lecture Introduction to Theory of Literature at https://oyc.yale.edu/english/engl-300/lecture-1 and follow the transcript

2. Point out the main issues of the lecture and compile a mind map of the content.

ENGL-300: INTRODUCTION TO THEORY OF LITERATURE

Lecture 1 - Introduction [January 13, 2009]

Introduction to Theory of Literature

ENGL 300 - Lecture 1 - Introduction

Chapter 1. Introduction [00:00:00]

Professor Paul Fry: I thought I'd begin today–this [gestures to outline on chalkboard] is, by the way, the regular practice. This is as close as I get to bulleted Power Point. It's all there. I ought to have got through those topics by the end of the lecture. If I don't, not to worry. I'll pick up wherever the dotted line emerges in the subsequent lecture.

In any case, I thought I'd begin today by making a few remarks about the title of our course because it has some big words in it: "theory" and "literature," but also "introduction." I think it's worth saying a word or two about the word "introduction" as well.

Now the word *theory* has a very complicated etymological history that I won't trouble you with. The trouble with the etymology of *theory* and the way in which the word has been used traditionally is that sometimes it actually means *practice*, and then at other historical periods it means something very different from practice, something typically from which practice is derived. Well, that's the sense of theory that I like to work with, and I would pause over it by saying that after all, there is a difference and practice and we shouldn't too quickly, at least, confuse the terms. There's a difference between theory and methodology. Yes, it's probably fair enough to say that methodology is applied theory, but there's a great danger in supposing that every aspect of theory has an immediate application. Theory is very often a purely speculative undertaking. It's an hypothesis about something, the exact nature of which one needn't necessarily have in view. It's a supposition that whatever the object of theory might be, theory itself must–owing to whatever intellectual constraints one can imagine–be of such and such a form.

At this level of abstraction, plainly there isn't all that much incentive to apply thinking of that kind, but on the other hand undoubtedly theory does exist for the most part to be applied. Very frequently, courses of this kind have a text–*Lycidas, The Rime of the Ancient Mariner,* a short story–and then once in a while the disquisition of the lecture will pause, the text will be produced, and whatever theory has recently been talked about will be applied to the text; so that you'll get a postcolonial reading of *The Rime of the Ancient Mariner*–something, by the way, which is absolutely fascinating and important to do–and so on through the course.

Now I suppose it's my reluctance to get into the intricacies of questions having to do with applied theory that makes me prefer to keep it simple. *Our* text is a story for toddlers called *Tony the Tow Truck.* I've decided not to pass it out today because, after all, I want to get it into the right hands! You can't read it unless you take the course!– and so I'm going to wait a little bit. [holds up the text] We won't come back to it at least for the moment, but you see that it's mercifully short, and as time passes we will do some rather interesting tricks with it. We will revert, as others revert to *Lycidas*, to *Tony the Tow Truck* for the purpose of introducing questions of applied theory.

Now this choice may suggest a certain condescension both toward theory and toward literary text, which is not at all intended. It's much more a question of reminding you that if you can do it with this, you can do it with anything; but also of reminding you that, after all, reading–reading just anything–is a complex and potentially almost unlimited activity. That's one of the good things that theory teaches us and that I hope to be able to get across in the course of our varied approaches to *Tony the Tow Truck.*

Chapter 2. Theory and Philosophy [00:04:29]

Now theory resembles philosophy perhaps in this: that it asks fundamental questions and also at times builds systems. That is to say, theory has certain ambitions to a totalization of what can be thought that resembles or rivals philosophy. But theory differs from philosophy–and this is something that I'm going to be coming back to persistingly in the second half of this lecture and many times hereafter: theory differs from most philosophy in that it involves a certain–this is by no means self-evident, and "Why should this be?" is one of the questions we're going to be asking–it involves a certain skepticism. There seems to be a doubt, a variety of doubts, about the foundations of what we can think and the basis of our opinions, that pervades theory, and is seen somehow or another to characterize its history. Not all theory that we read in this course is skeptical. Some of the most powerful and profound thought that's been devoted to the subject of the theory of literature is positive in its intentions and in its views, but by and large you will happily or unhappily come to terms with the fact that much of what you're going to be reading this semester is undergirded, or perhaps I should say undermined, by this persisting skepticism. It's crucial, as I say, and I'm going to be coming back to it, but it's just a point I want to make in passing about the nature of theory now.

Turning to the word *literature*, this is not theory of relativity, theory of music, or theory of government. This is a course in theory of literature, and theory of literature shares in common with other kinds of theory the need for definition. That is to say, maybe the most central and, for me, possibly the most fascinating question theory asks is–well, what is literature? How do we know it when we see it? How can we define it? Much of what we'll be reading takes up the question "What is literature?" and provides us with fascinating and always–for the moment, I think–enticing definitions. There are definitions based on form, circularity, symmetry, economy of form, lack of economy of form, and repetition. There are definitions based on psychological complexity, psychological balance, psychological harmony, sometimes psychological imbalance and disharmony, and there are also definitions which insist that somehow there is an epistemological difference between literature and other kinds of utterance. Whereas most utterances purport to be saying something true about the actual state of things in the world, literary utterance is under no such obligation, the argument goes, and ought properly to be understood as fiction–making it up as opposed to referring.

All right. Now all of these definitions have had currency. We'll be going over them again and finding them, I hope, more fascinating as we learn more about them; but at the same time, even as I rattle off this list of possibilities, probably you felt in yourself an upsurge of skepticism. You say, "My goodness. I can easily find exceptions to all of those rules. It's ridiculous to think that literature could be defined in any one of those ways or even in a combination of all of them. Literature is many things, a many-splendored thing," you say to yourself, "and it simply cannot be confined or trapped within a definition of that kind." Well and good, properly ecumenical of you, but at the same time it gives rise to a sense that possibly after all, literature just isn't anything *at* *all*: in other words, that literature may not be susceptible of definition, of any one definition, but it is rather–and this is the so-called neo-pragmatist argument–but it is rather whatever you think it is or more precisely whatever your interpretive community says that it is. This isn't really a big problem. It's kind of unsettling because we like to know what things are, but at the same time it's not really a big problem because as long as we know about the fact that a certain notion of literature exists in certain communities, we can begin to do very interesting work precisely with that idea. We can say there's a great deal to learn about what people think literature is and we can develop very interesting kinds of thinking about the variety of ways in which these ideas are expressed. And so it's not, perhaps, crippling if this is the conclusion we reach, but at the same time it's not the only possible conclusion. The possibility of definition persists. Definition is important to us, and we're certainly not going to give it short shrift in this course. We're going to make every effort to define literature as carefully as we can.

Chapter 3. What Is Literature? [00:10:08]

Now in addition to defining literature, literary theory also asks questions obviously not unrelated but which open up the field somewhat. What causes literature and what are the effects of literature? In a way, there's a subset of questions that arises from those, and as to causes these are, of course, what we'll be taking up next time: the question "What is an author?" That is to say, if something causes literature, there must be some sort of authority behind it and therefore we find ourselves asking, "What is an author?" By the same token, if literature has effects, it must have effects on someone, and this gives rise to the equally interesting and vexing question, "What is a reader?" Literary theory is very much involved with questions of that kind, and organizing those questions is basically what rationalizes the structure of our syllabus. You'll notice that we move in the syllabus–after a couple of introductory talks that I'll mention in a minute–we move from the idea that literature is in some sense caused by language to the idea that literature is in some sense caused by the human psyche, to the idea that literature is in some sense caused by social, economic, and historical forces. There are corollaries for those ideas in terms of the kinds of effects that literature has and what we might imagine ourselves to conclude from them.

Finally, literary theory asks one other important question–it asks many, but this is the way at least I'm organizing it for today–it asks one other important question, the one with which we will actually begin: not so much "What is a reader?" but "How does reading get done?" That is to say, how do we form the conclusion that we are interpreting something adequately, that we have a basis for the kind of reading that we're doing? What is the reading experience like? How do we meet the text face-to-face? How do we put ourselves in touch with the text which may after all in a variety of ways be remote from us?

These are the questions that are asked by what's called hermeneutics, a difficult word that we will be taking up next week. It has to do with the god Hermes who conveyed language to man, who was in a certain sense, among many other functions, the god of communication, and hermeneutics is, after all, obviously about communication. So hermeneutics will be our first topic, and it attempts to answer the last question that I've mentioned which is raised by theory of literature.

Chapter 4. The Idea of an "Introduction" [00:13:10]

All right. Now let me pause quickly over the word *introduction*. I first started teaching this course in the late 1970s and 80s when literary theory was a thing absolutely of the moment. As I told the teaching fellows, I had a colleague in those days who looked at me enviously and said he wished he had the black leather concession at the door. Theory was both hot and cool, and it was something about which, following from that, one had not just opinions but very, very strong opinions. In other words, the teaching fellows I had in those days–who knows? They may rise up against me in the same way this semester–but the teaching fellows I had in those days said, "You can't teach an introduction. You can't teach a survey. You can't say, 'If it's Tuesday, it must be Foucault. If it's Thursday, it must be Lacan.' You can't approach theory that way. Theory is important and it's important to know what you believe," in other words, what the basis of all other possible theory is."I am a feminist. I'm a Lacanian. I am a student of Paul de Man. I believe that these are the foundational moments of theorizing and that if you're going to teach anything like a survey, you've got to derive the rest of it from whatever the moment I happen to subscribe to might be."

That's the way it felt to teach theory in those days. It was awkward teaching an introduction and probably for that reason [laughs] while I was teaching Lit 300, which was then called Lit Y, Paul de Man was teaching Lit Z. He was teaching a lecture course nearby, not at the same time, which was interpretation as practiced by the School of de Man. That was Lit Z, and it did indeed imply every other form of theory, and it was extremely rigorous and interesting, but it wasn't a survey. It took for granted, in other words, that everything else would derive from the fundamental idea; but it didn't for a minute think that a whole series of fundamental ideas could share space, could be a kind of smorgasbord that you could mix and match in a kind of happy-go-lucky, eclectic way, which perhaps we will be seeming to do from time to time in our introductory course.

Well, does one feel any nostalgia now for the coolness and heat of this moment? Yes and no. It was fascinating to be–as Wordsworth says, "Bliss was it in that dawn to be alive"–to be around in those days, but at the same time I think it's rather advantageous for us too to be still "in theory." That is to say we still have views. We still have to recognize that what we think derives from this or that understanding of theory and these or those theoretical principles. We have to understand the way in which what we do and say, what we write in our papers and articles, is grounded in theoretical premises which, if we don't come to terms with them, we will simply naively reproduce without being fully aware of how we're using them and how, indeed, they are using us. So it is as crucial as ever to understand theory.

In addition, we have the vantage point of, I suppose, what we can now call history. Some of what we'll be studying is no longer practiced as that which is the absolutely necessary central path to methodology. Some of what we're studying has had its moment of flourishing, has remained influential as a paradigm that shapes other paradigms, but is not itself, perhaps, today the sole paradigm–which gives us the opportunity of historical perspective, so that from time to time during the course of the course, I'll be trying to say something about why certain theoretical issues and ideas pushed themselves into prominence at certain historical moments, and that too then can become part of our enterprise. So an introduction is not only valuable for those of us who simply wish to acquire knowledge. It's also valuable, I think, in lending an additional perspective to the topic of theory and to an understanding about how theory is, on the one hand and perhaps in a certain sense, now an historical topic and is, on the other hand, something that we're very much engaged in and still committed to: so all that then by way of rationale for teaching an introduction to theory.

Chapter 5. Literary Theory and the History of Modern Criticism [00:18:11]

All right. Now the question, "How does literary theory relate to the history of criticism?" That is a course that I like to teach, too; usually I teach Plato to T.S. Eliot or Plato to I.A. Richards or some other important figure in the early twentieth century. It's a course which is absolutely fascinating in all sorts of ways, and it has one very important thing in common with literary theory: that is to say, literary criticism is, too, perpetually concerned with the definition of literature. Many of the issues that I raised in talking about defining literature are as relevant for literary criticism as they are for literary theory, and yet we all instinctively know that these are two very different enterprises. Literary theory loses something that literary criticism just takes for granted. Literary theory is not concerned with issues of evaluation, and it's not really concerned with concomitant issues of appreciation. Literary theory just takes those for granted as part of the sense experience, as one might say, of any reader and prefers, rather, to dwell on questions of description, analysis and speculation, as I've said.

So that's what's lost in theory, but what's new in theory? Here I come to the topic which will occupy most of my attention for the remainder of the lecture. What's new in theory is the element of skepticism that literary criticism by and large–which is usually affirming a canon of some sort–doesn't reflect. Literary theory, as I say, is skeptical about the foundations of its subject matter and also, in many cases, about the foundations of what it itself is doing. So the question is: how on earth did this come about? It's an historical question, as I say, and I want to devote the rest of the lecture to it. Why should doubt about the veridical or truth-affirming possibilities of interpretation be so widespread in the twentieth century?

Now here is a big glop of intellectual history. I think the sort of skepticism I mean arises from what one might call and what often is called modernity–not to be confused with Modernism, an early twentieth-century phenomenon, but the history of modern thought as it usually derives from the generation of Descartes, Shakespeare, and Cervantes. Notice something about all of those figures: Shakespeare is preoccupied with figures who may or may not be crazy. Cervantes is preoccupied with a figure who is crazy–we're pretty sure of that, but he certainly isn't. He takes it for granted that he is the most rational and systematic of all thinkers and raises questions about–since we all take ourselves to be rational too–raises questions about just how we know ourselves not to be paranoid delusives like Don Quixote. So that can be unsettling when we think of this as happening at a certain contemporaneous moment in the history of thought.

Now Descartes, you remember, in his *Meditations* begins by asking a series of questions about how we can know anything, and one of the skeptical questions he asks is, "Well, might I not be crazy?" In other words, Descartes is still thinking along these same lines. He says, "Well, maybe I've been seized by an evil genius of some kind or maybe I'm just crazy." Now why–and here is the question–why do we get this nervousness about the relationship between what I know and how I know it arising at this moment? Well, I think it's characterized at least in part by what Descartes goes on to say in his *Meditations*. Descartes settles the matter–perhaps somewhat sweeping the question of whether he is crazy under the rug because I'm still not sure he answers that question–but he settles the matter famously by saying, "I think. Therefore, I am," and furthermore, as a concomitant, "I think, therefore, all the things that I'm thinking about can be understood to exist as well."

Now the Cartesian Revolution establishes something that is absolutely crucial for what we call the Enlightenment of the next hundred, hundred and fifty years–in other words, the idea that there is a distance between the mind and the things that it thinks about, but that this distance is a good thing. In other words, if you look too closely at a picture or if you stand too far away from it you don't see it clearly–it's out of focus–but if you achieve just the right distance from it, it comes into focus. The idea of scientific objectivity, the idea that motivates the creation of the great *Encyclopedia* by the figures of the French Enlightenment–this idea all arises out of the idea that there is a certain appropriate objective distance between the perceiver and the perceived. Gradually, however, the idea that this distance is not too great begins to erode so that in 1796 Kant, who isn't exactly enlisted on the side of the skeptics by most of his serious students, nevertheless does say something equally famous as that which Descartes said and a good deal more disturbing: "We cannot know the thing in itself." Now as I said, Kant erected such an incredibly magnificent scaffolding around the thing in itself–that is to say, the variety of ways in which although we can't know it, we can sort of triangulate it and come to terms with it obliquely–that it seems churlish to enlist him on the side of the skeptics, but at the same time there's a sense of a danger in the distance between subject and object that begins to emerge in thinking of this kind.

Now by 1807, Hegel in *The Phenomenology of Mind* is saying that in recent history and in recent developments of consciousness something unfortunate has set in. We have "unhappy consciousness," unhappy consciousness which is the result of estrangement, or *Verfremdung*, and which drives us too far away from the thing that we're looking at. We are no longer certain at all of what we're looking at, and consciousness, therefore, feels alienated. All right. So you can already begin to see a development in intellectual history that perhaps opens the way to a certain skepticism. But the crucial thing hasn't yet happened, because after all, in all of these accounts, even that of Hegel, there is no doubt about the authority of consciousness to think what it thinks. It may not clearly think about things, about objects, but it has a kind of legitimate basis that generates the sort of thinking that it does. But then–and here is where I want you to look at the passages that I've handed out. Here's where three great figures–there are others but these are considered the seminal figures–begin to raise questions which complicate the whole issue of consciousness. Their argument is that it's not just that consciousness doesn't clearly understand what it's looking at and is therefore alienated from it. It's also that consciousness is alienated from its own underpinnings, that it doesn't have any clear sense of where it's coming from any more than what it's looking at: in other words, that consciousness is not only estranged from the world but that it is in and of itself inauthentic.

So just quickly look at these passages. Marx, in the famous argument about commodity fetishism in *Kapital*, is comparing the way in which we take the product of human labor and turn it into a commodity by saying that it has objective value, by saying that we know what its value is in and of itself. He compares that with religion. The argument is: well, God is a product of human labor. In other words, it's not a completely supercilious argument, sort of "God is brought into being the same way objects that we make use of are brought into being." God is a product of human labor, but then we turn around and we say God exists independently and has value objectively. Marx's argument is that the two forms of belief, belief in the objective value of the commodity and belief in God, are the same. Now whether or not any of this is true, believe me, is neither here nor there. The point that Marx is making is that consciousness, that is to say the way in which we believe things, is determined by factors outside its control–that is to say in the case of Marx's arguments, social, historical and economic factors that determine what we think and which in general we call "ideology"; that is to say, ideology is driven by factors beyond the ken of the person who thinks ideologically.

So you see the problem for consciousness now is not just a single problem. It's twofold: its inauthentic relationship with the things it looks at and also its inauthentic relationship with its own underpinnings. The argument is exactly the same for Nietzsche, only he shifts the ground of attack. For Nietzsche, the underpinnings of consciousness which make the operations of consciousness inauthentic are the nature of language itself. That is to say that when we think we're telling the truth we're actually using worn-out figures of speech. "What then is truth? A mobile army of metaphors, metonymies, anthropomorphisms–in short, a sum of human relations which became poetically and rhetorically intensified," etc., etc., etc., "and are now no longer of account as coins but are debased."

Now that word "now" [laughs] is very important. It suggests that Nietzsche does somehow believe that there's a privileged moment in the history of language when perhaps language is a truth serum, when it is capable of telling the truth, but language has *now* simply become a question of worn-out figures, all of which dictates what we believe to be true. I speak in a figurative way about the relationship between the earth and the sky, and I believe that there's a sky god. I move from speech to belief because I simply don't believe that I'm using figures of speech. All of this is implied in Nietzsche's argument. In other words, language, the nature of language, and the way language is received by us, in turn determines what we can do with it, which is to say it determines what we think, so that for Nietzsche the distortion of truth–that is to say the distortion of the power to observe in consciousness–has as its underlying cause language, the state of language, the status of language.

Freud finally argues for exactly the same relationship between consciousness–that is to say, what I think I am thinking from minute to minute–and the unconscious, which perpetually in one way or another unsettles what I'm thinking and saying from minute to minute. You know that in *The Psychopathology of Everyday Life,* Freud reminded us that the Freudian slip isn't something that happens just sometimes–and nobody knows this better than an ad libbing lecturer–;it's something that happens all the time. The Freudian slip is something that one lives with simply as a phenomenon of the slippage of consciousness under the influence of the unconscious.

Chapter 6. The Hermeneutics of Suspicion [00:32:10]

Now in the passage I gave you, Freud says a very interesting thing, which is that after all, we have absolutely no objective evidence that the unconscious exists. If I could see the unconscious, it'd be conscious. Right. The unconscious, Freud is saying, is something that we have to infer from the way consciousness operates. We've got to infer something. We've got to figure out somehow how it is that consciousness is never completely uninhibited, never completely does and says what it wants to say. So the spin on consciousness for Freud is the unconscious.

Now someone who didn't fully believe Marx, Nietzsche and Freud, a very important modern philosopher in the hermeneutic tradition named Paul Ricoeur, famously said in the fourth passage on your sheet that these great precursors of modern thought–and particularly, I would immediately add, of modern literary theory–together dominate a "school of suspicion." There is in other words in Ricoeur's view a hermeneutics of suspicion, and "skepticism" or "suspicion" is a word that can also be appropriated perhaps more rigorously for philosophy as negativity. That is to say, whatever seems manifest or obvious or patent in what we are looking at is undermined for this kind of mind by a negation which is counterintuitive: that is to say, which would seem not just to qualify what we understand ourselves to be looking at but to undermine it altogether. And these tendencies in the way in which Marx, Nietzsche and Freud have been received have been tremendously influential. When we read Foucault's "What is an Author?" next time we'll return to this question of how Marx, Nietzsche and Freud have been received and what we should make of that in view of Foucault's idea that–well, not that there's no such thing as an author but that it's rather dangerous to believe that there are authors. So if it's dangerous to believe that there are authors, what about Marx, Nietzsche and Freud? Foucault confronts this question in "What is an Author?" and gives us some interesting results of his thinking. For us, the aftermath even precisely of the passages I have just quoted, but certainly of the *oeuvre* of the three authors I have quoted from, can to a large degree be understood as accounting for our topic–the phenomenon of literary theory as we study it. In other words, literary theory, because of the influence of these figures, is to a considerable degree a hermeneutics of suspicion recognized as such both by its proponents and famously–I think this is perhaps what is historically remote for you–by its enemies.

During the same period when I was first teaching this course, a veritable six-foot shelf of diatribes against literary theory was being written in the public sphere. You can take or leave literary theory, fine, but the idea that there would be such an incredible outcry against it was one of the most fascinating results of it. That is to say for many, many, many people literary theory had something to do with the end of civilization as we know it. That's one of the things that seems rather strange to us today from an historical perspective: that the undermining of foundational knowledge which seemed to be part and parcel of so much that went on in literary theory was seen as the central crucial threat to rationality emanating from the academy and was attacked in those terms in, as I say, at least six feet of lively polemics. All of that is the legacy of literary theory, and as I say, it arises in part from the element of skepticism that I thought it best to emphasize today.

Now I think that one thing Ricoeur leaves out, and something that we can anticipate as becoming more and more important for literary theory and other kinds of theory in the twenty-first century, is Darwin. That is to say, it strikes me that Darwin could very easily be considered a fourth hermeneut of suspicion. Of course, Darwin was not interested in suspicion but he was certainly the founder of ways of thinking about consciousness that are determined, socio-biologically determined: determined in the realm of cognitive science, determined as artificial intelligence, and so on. All of this is Darwinian thinking and, I think, increasingly will be central in importance in the twenty-first century. What will alter the shape of literary theory as it was known and studied in the twentieth century is, I think, an increasing emphasis on cognitive science and socio-biological approaches both to literature and to interpretive processes that will derive from Darwin in the same way that strands of thinking of the twentieth century derive from the three figures that I've mentioned.

But what all this gives rise to–and this brings me finally to the passages which you have on both sides of your sheet and which I don't want to take up today but just to preview–the passages from Henry James' *Ambassadors* from 1903, and from Chekhov's *The Cherry Orchard* from 1904. In other words, I am at pains to remind you that this is a specific historical moment in which, in a variety of ways, in each case the speaker argues that consciousness–that is to say, the feeling of being alive and being someone acting in the world–no longer involves agency: the feeling that somehow to be conscious has become to be a puppet, that there is a limitation on what we can do, imposed by the idea that consciousness is determined in ways that we cannot control and cannot get the better of, so that Strether in *The Ambassadors* and Yepihodov in *The Cherry Orchard* speak for a point of view which is a kind of partially well-informed gloom and doom that could be understood to anticipate texts that are much better informed, that we will be considering but nevertheless are especially important as an aspect of their historical moment. I want to begin the next lecture by taking up those passages. Please do bring them, and I will also be passing around *Tony the Tow Truck* and I'll give you a brief description of what the little children's book actually looks like, and then we will plunge in to the question "What is an author?" So I'll see you on Thursday.

[end of transcript]

Taken and adapted from https://oyc.yale.edu/english/engl-300/lecture-1

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FROM THE DIRECTOR OF PRISONERS AND INCENDIES
SICARIO
IS JUST ANOTHER LINE TO CROSS
BLUE OX