

30435

A Handbook of Critical Approaches to Literature

Fifth Edition

Indian Edition

WILFRED L. GUERIN

EARLE LABOR

LEE MORGAN

JEANNE C. REESMAN

JOHN R. WILLINGHAM

Contents

<i>Illustrations</i>	ix
<i>Preface</i>	x
1. Getting Started: The Precritical Response	1
I. Setting	7
II. Plot	8
III. Character	8
IV. Structure	9
V. Style	10
VI. Atmosphere	11
VII. Theme	13
2. First Things First: Textual Scholarship, Genres, and Source Study	15
I. First, a Note on Traditional Approaches	15
II. Three Foundational Questions	17
A. Textual Scholarship: Do We Have an Accurate Version of What We Are Studying?	17
1. General Observations	17
2. Text Study in Practice	20
B. Matters of Genre: What Are We Dealing With?	29
1. An Overview of Genre	29
2. Genre Characteristics in Practice	33
C. Source Study: Did Earlier Writings Help This Work Come into Being?	46
3. Historical and Biographical Approaches	51
I. General Observations	51

II. Historical and Biographical Approaches in Practice	54
A. "To His Coy Mistress"	54
B. <i>Hamlet</i>	57
C. <i>Huckleberry Finn</i>	61
D. "Young Goodman Brown"	66
E. "Everyday Use"	69
F. <i>Frankenstein</i>	73
4. Moral and Philosophical Approaches	77
I. General Observations	77
II. Moral and Philosophical Approaches in Practice	79
A. "To His Coy Mistress"	79
B. <i>Hamlet</i>	80
C. <i>Huckleberry Finn</i>	81
D. "Young Goodman Brown"	82
E. "Everyday Use"	84
F. <i>Frankenstein</i>	87
5. The Formalist Approach	90
I. Reading a Poem: An Introduction to the Formalist Approach	90
II. The Process of Formalist Analysis: Making the Close Reader	93
III. A Brief History of Formalist Criticism	96
A. The Course of a Half Century	96
B. Backgrounds of Formalist Theory	97
C. The New Criticism	100
IV. Constants of the Formalist Approach: Some Key Concepts, Terms, and Devices	102
A. Form and Organic Form	102
B. Texture, Image, Symbol	105
C. Fallacies	106
D. Point of View	107
E. The Speaker's Voice	109
F. Tension, Irony, Paradox	110
V. The Formalist Approach in Practice	111
A. Word, Image, and Theme: Space-Time Metaphors in "To His Coy Mistress"	111
B. The Dark, the Light, and the Pink: Ambiguity as Form in "Young Goodman Brown"	116
1. Virtues and Vices	118
2. Symbol or Allegory?	120
3. Loss upon Loss	121

C.	Romance and Reality, Land and River: The Journey as Repetitive Form in <i>Huckleberry Finn</i>	123
D.	Dialectic as Form: The Trap Metaphor in <i>Hamlet</i>	129
1.	The Trap Imagery	129
2.	The Cosmological Trap	130
3.	"Seeming" and "Being"	132
4.	"Seeing" and "Knowing"	136
E.	Irony and Narrative Voice: A Formalist Approach to "Everyday Use"	137
F.	<i>Frankenstein</i> : A Formalist Reading, with an Emphasis on Exponents	141
VI.	Limitations of the Formalist Approach	149
6.	The Psychological Approach: Freud	152
I.	Aims and Principles	152
A.	Abuses and Misunderstandings of the Psychological Approach	153
B.	Freud's Theories	154
II.	The Psychological Approach in Practice	161
A.	<i>Hamlet</i> : The Oedipus Complex	161
B.	Rebellion Against the Father in <i>Huckleberry Finn</i>	164
C.	Prometheus Manqué: The Monster Unbound	168
D.	"Young Goodman Brown": Id Versus Superego	169
E.	Death Wish in Poe's Fiction	172
F.	Love and Death in Blake's "Sick Rose"	173
G.	Sexual Imagery in "To His Coy Mistress"	174
H.	Morality over the Pleasure Principle in "Everyday Use"	177
III.	Other Possibilities and Limitations of the Psychological Approach	180
7.	Mythological and Archetypal Approaches	182
I.	Definitions and Misconceptions	182
II.	Some Examples of Archetypes	184
A.	Images	185
B.	Archetypal Motifs or Patterns	189
C.	Archetypes as Genres	190
III.	Myth Criticism in Practice	191
A.	Anthropology and Its Uses	192
1.	The Sacrificial Hero: <i>Hamlet</i>	195
2.	Archetypes of Time and Immortality: "To His Coy Mistress"	199
B.	Jungian Psychology and Its Archetypal Insights	201
1.	Some Special Archetypes: Shadow, Persona, and Anima	204

2.	"Young Goodman Brown": A Failure of Individuation	207
3.	Creature or Creator: Who Is the Real Monster in <i>Frankenstein</i> ?	208
4.	Syntheses of Jung and Anthropology	210
C.	Myth Criticism and the American Dream: Huckleberry Finn as the American Adam	211
D.	"Everyday Use": The Great [Grand]Mother	216
IV.	Limitations of Myth Criticism	218
8.	Feminisms and Gender Studies	222
I.	Feminisms and Feminist Literary Criticism: Definitions	222
II.	Woman: Created or Constructed?	224
A.	Feminism and Psychoanalysis	227
B.	Multicultural Feminisms	231
C.	Marxist Feminism	234
D.	Feminist Film Studies	234
III.	Gender Studies	236
IV.	Feminisms in Practice	240
A.	The Marble Vault: The Mistress in "To His Coy Mistress"	240
B.	Frailty, Thy Name Is Hamlet: Hamlet and Women	242
C.	"The Workshop of Filthy Creation": Men and Women in <i>Frankenstein</i>	249
1.	Mary and Percy, Author and Editor	250
2.	Masculinity and Femininity in the Frankenstein Family	253
3.	"I Am Thy Creature . . ."	255
D.	Men, Women, and the Loss of Faith in "Young Goodman Brown"	257
E.	Women and "Sivilization" in <i>Huckleberry Finn</i>	259
F.	"In Real Life": Recovering the Feminine Past in "Everyday Use"	264
V.	The Future of Feminist Literary Studies and Gender Studies: Some Problems and Limitations	268
9.	Cultural Studies	275
I.	What Is (or Are) "Cultural Studies"?	275
II.	Five Types of Cultural Studies	280
A.	British Cultural Materialism	280
B.	New Historicism	282
C.	American Multiculturalism	287
1.	African American Writers	289
2.	Latina/o Writers	292
3.	American Indian Literatures	295
4.	Asian American Writers	297

D. Postmodernism and Popular Culture	300
1. Postmodernism	300
2. Popular Culture	302
E. Postcolonial Studies	303
III. Cultural Studies in Practice	305
A. Two Characters in <i>Hamlet</i> : Marginalization with a Vengeance	305
B. "To His Coy Mistress": Implied Culture Versus Historical Fact	311
C. From <i>Paradise Lost</i> to Frank-N-Furter: The Creature Lives!	314
1. Revolutionary Births	314
2. The <i>Frankenpheme</i> in Popular Culture: Fiction, Drama, Film, Television	317
D. "The Lore of Fiends": Hawthorne and His Market	325
E. "Telling the Truth, Mainly": Tricksterism in <i>Huckleberry Finn</i>	330
F. Cultures in Conflict: A Story Looks at Cultural Change	337
IV. Limitations of Cultural Studies	342
10. The Play of Meaning(s): Reader-Response Criticism, Dialogics, and Structuralism and Poststructuralism, Including Deconstruction	350
I. Reader-Response Criticism	350
II. Dialogics	362
III. Structuralism and Poststructuralism, Including Deconstruction	368
A. Structuralism: Context and Definition	368
B. The Linguistic Model	369
C. Russian Formalism: Extending Saussure	370
D. Structuralism, Lévi-Strauss, and Semiotics	372
E. French Structuralism: Codes and Decoding	373
F. British and American Interpreters	376
G. Poststructuralism: Deconstruction	377
<i>Epilogue</i>	381
<i>Appendix A</i> Andrew Marvell, "To His Coy Mistress"	385
<i>Appendix B</i> Nathaniel Hawthorne, "Young Goodman Brown"	387
<i>Appendix C</i> Alice Walker, "Everyday Use: for your grandmama"	401
<i>Index</i>	411