



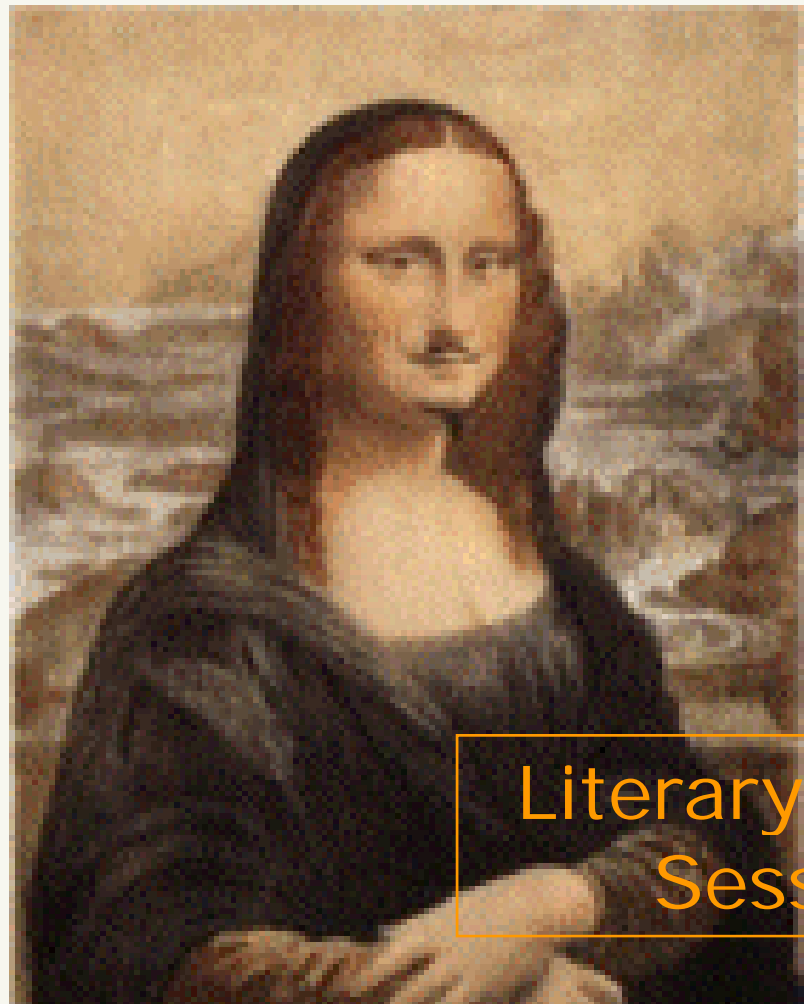
Literary Theories
Session 1

Literature and Literary Study

M. Thoyibi

5100175 American lotus

Copyright Michael Connolly



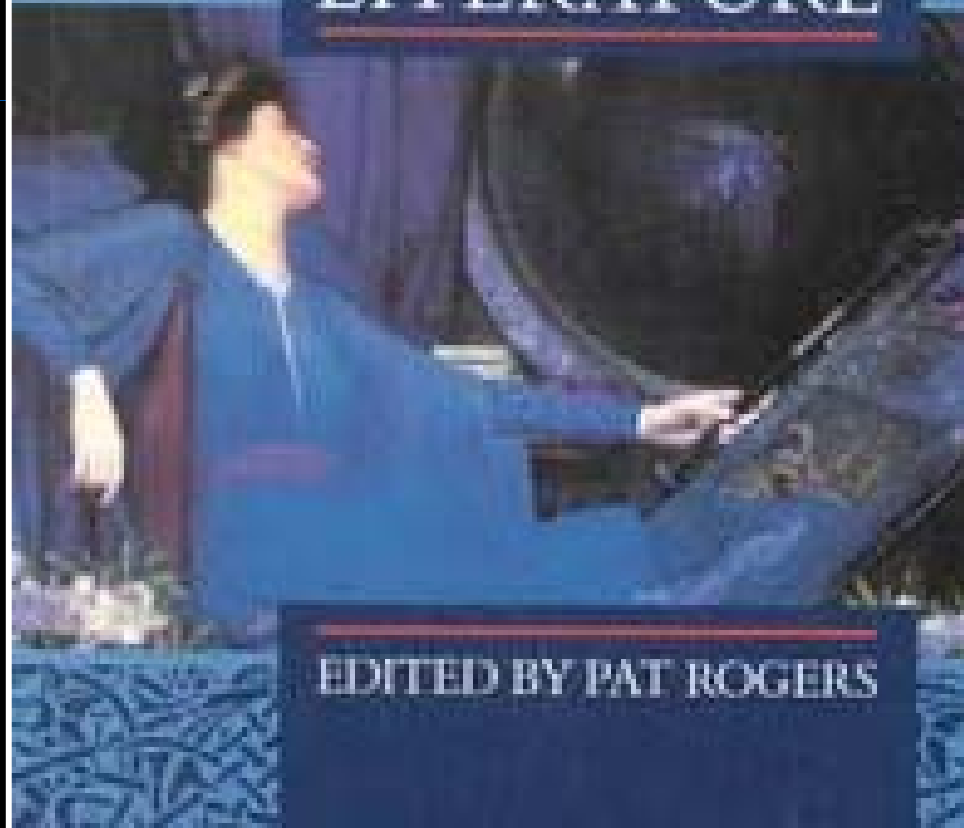
Literary Theories
Session 2

Literature and Literary Study

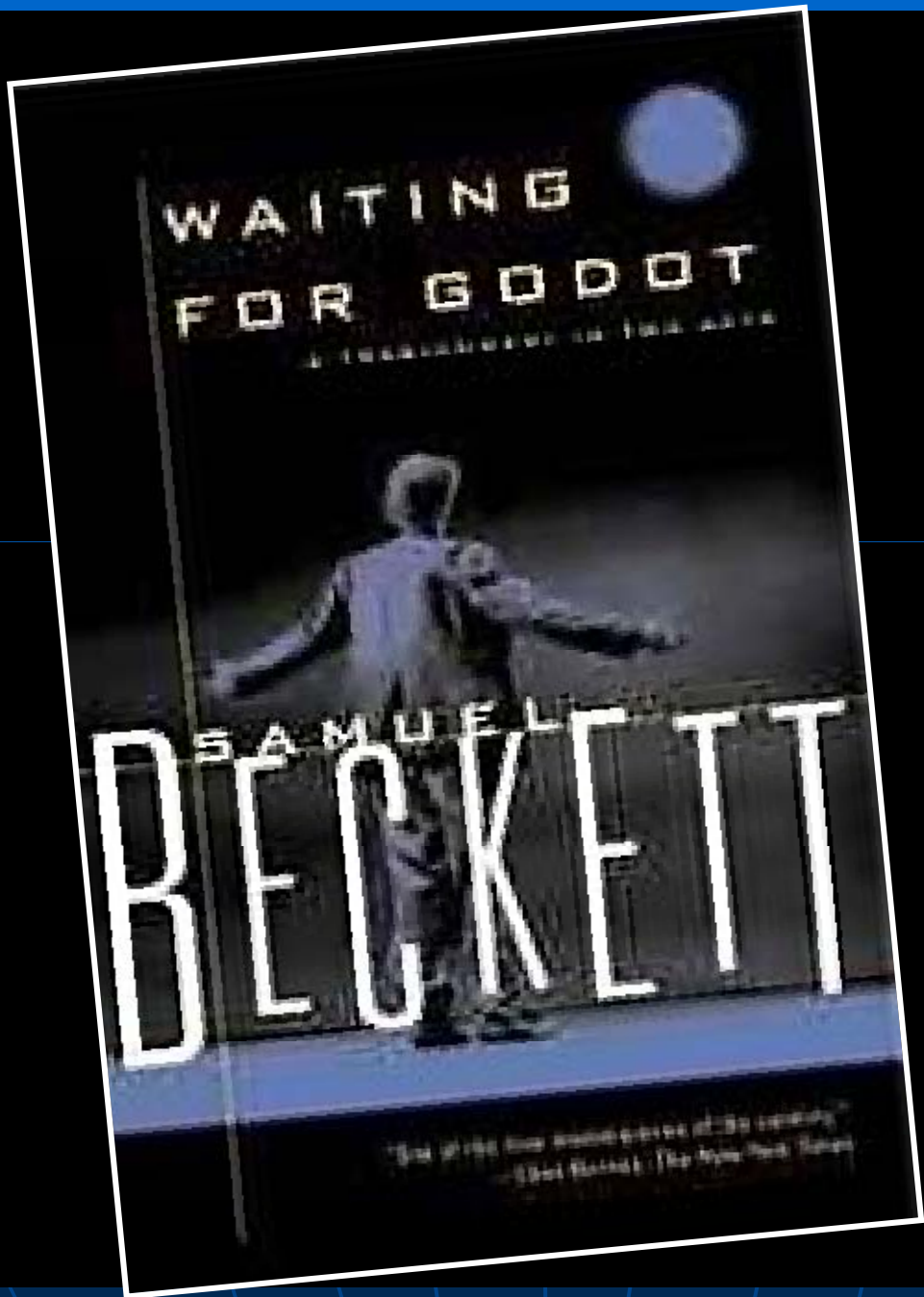
Leonardo da Vinci's
'Mona Lisa', 1503-6

Leonardo da Vinci's
'Mona Lisa', 1503-6

THE OXFORD
ILLUSTRATED
HISTORY OF
ENGLISH
LITERATURE



EDITED BY PAT ROGERS



PENGUIN CLASSICS
CLASSICAL LITERARY
CRITICISM



ANCIENT
LITERARY
CRITICISM

THE PRINCIPAL TEXTS
IN NEW TRANSLATIONS

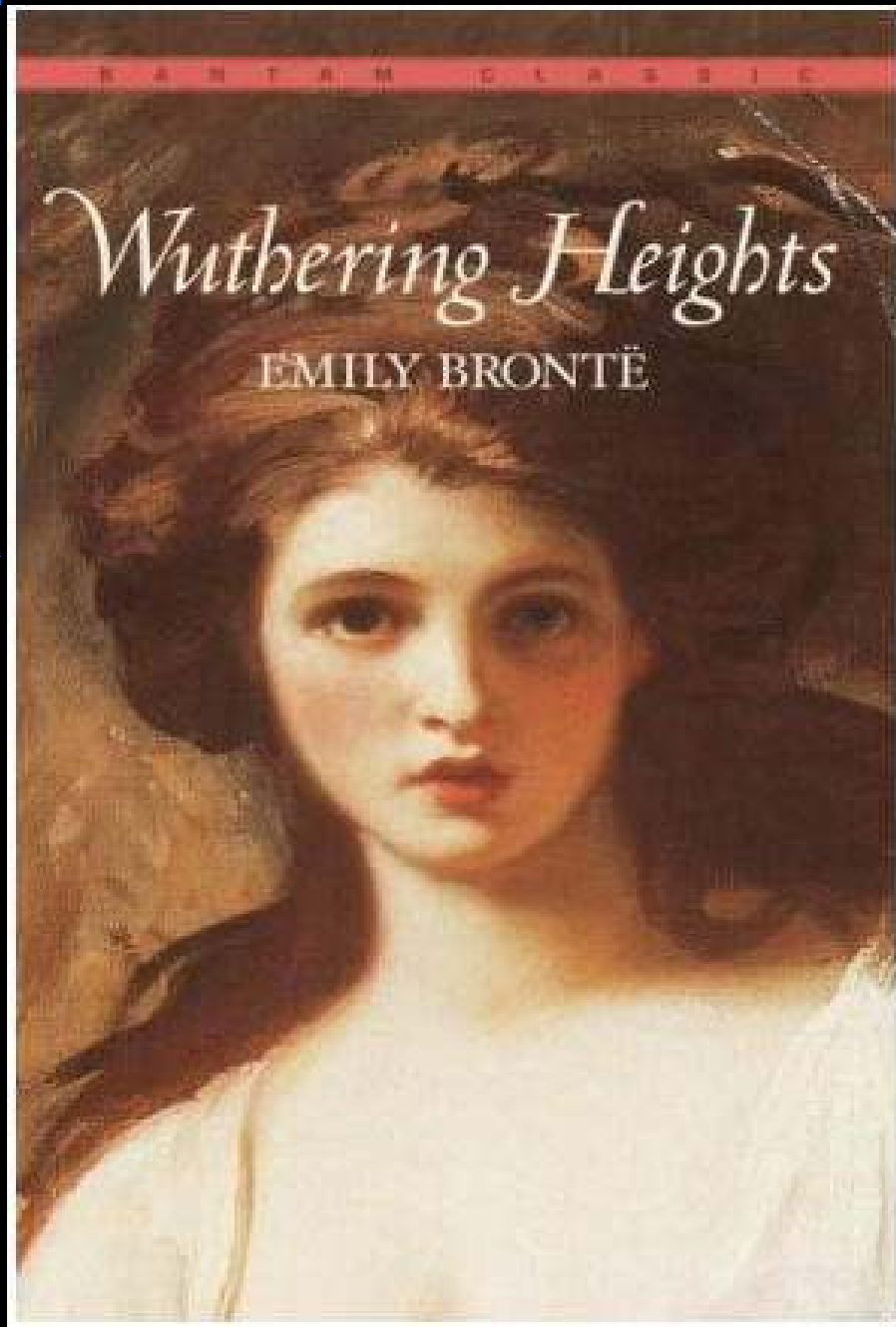
EDITED BY

D. A. Russell and M. Winterbottom

KANTAM CLASSIC

Wuthering Heights

EMILY BRONTË

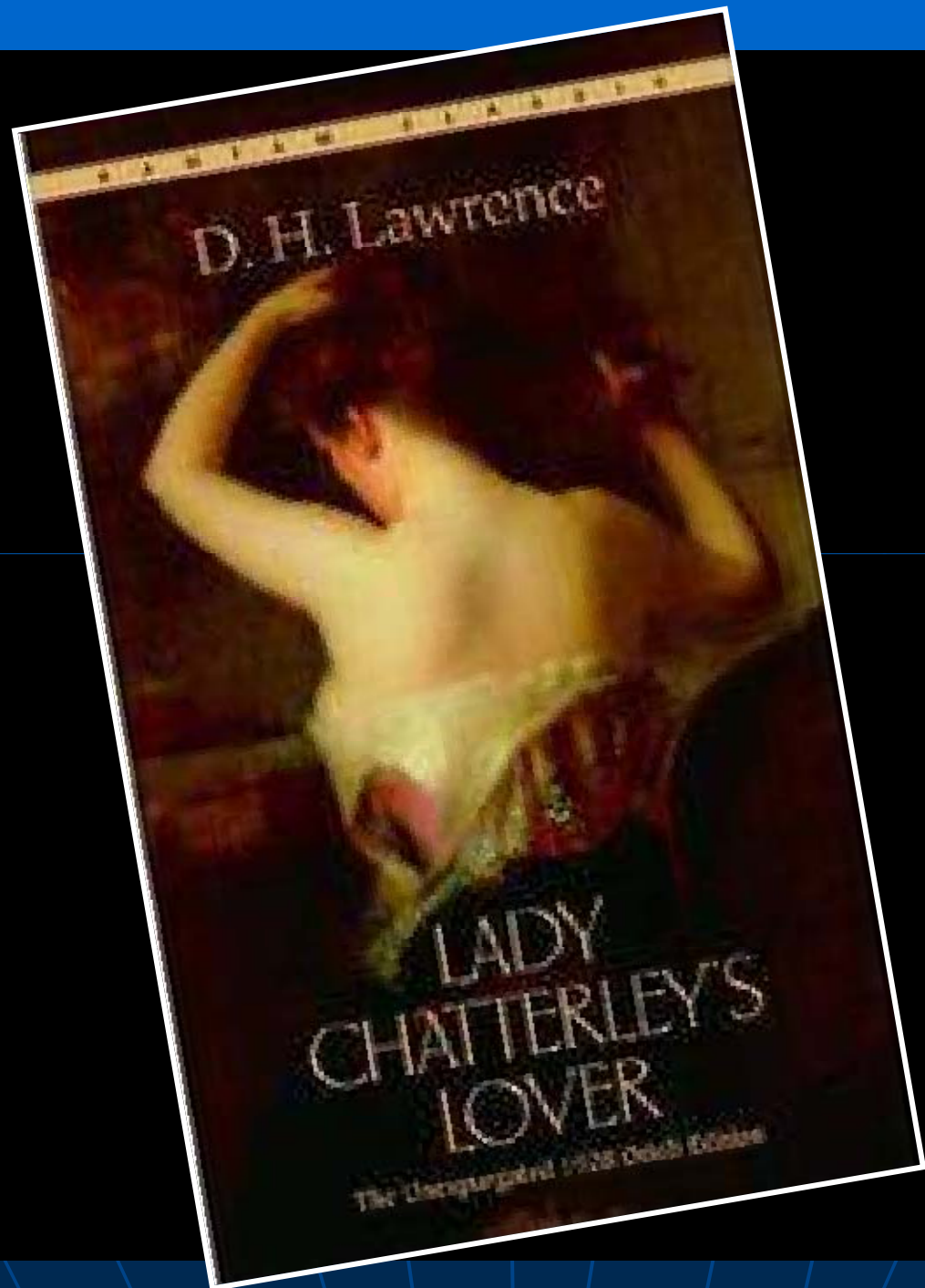


MODERN LITERARY THEORY

A Reader
Third Edition

Edited by
PHILIP RICE AND
PATRICIA WAUGH





D. H. LAWRENCE

LADY
CHATTERLEY'S
LOVER

The Unexpurgated 1928 Dodo Edition

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K. M. Newton

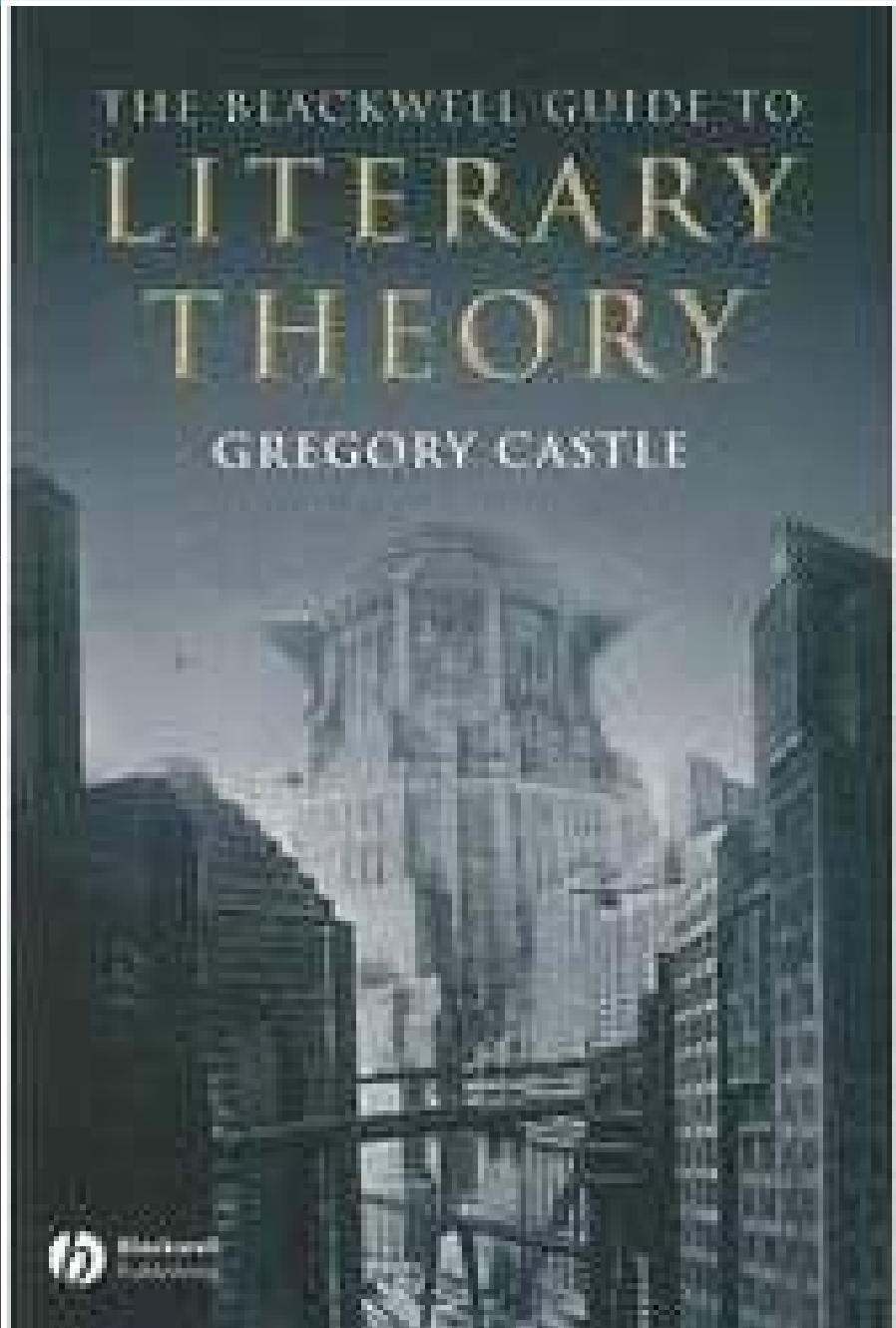
Twentieth-
Century
Literary
Theory

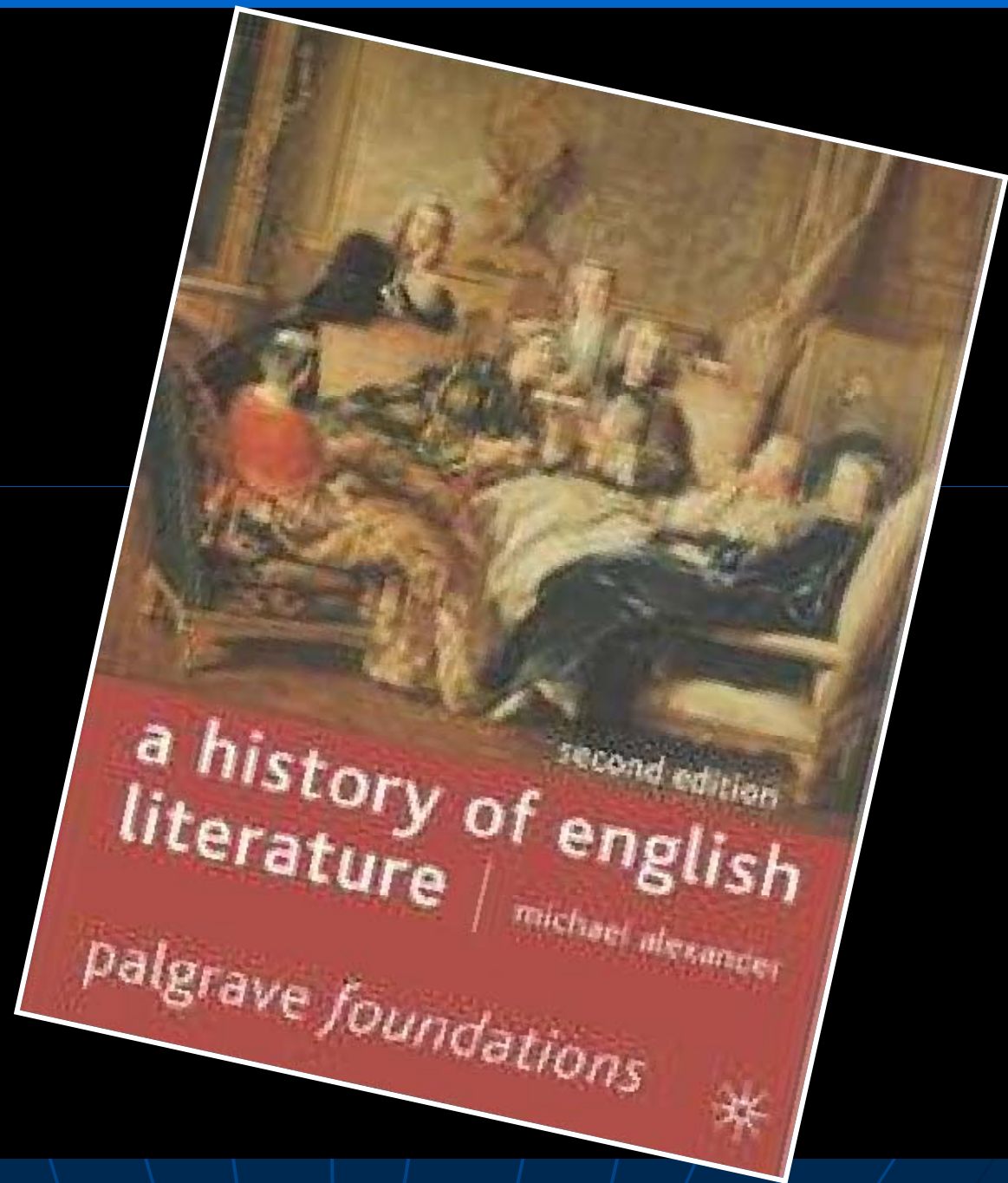
A Reader

Second Edition



THE BLACKWELL GUIDE TO
LITERARY
THEORY
GREGORY CASTLE





second edition

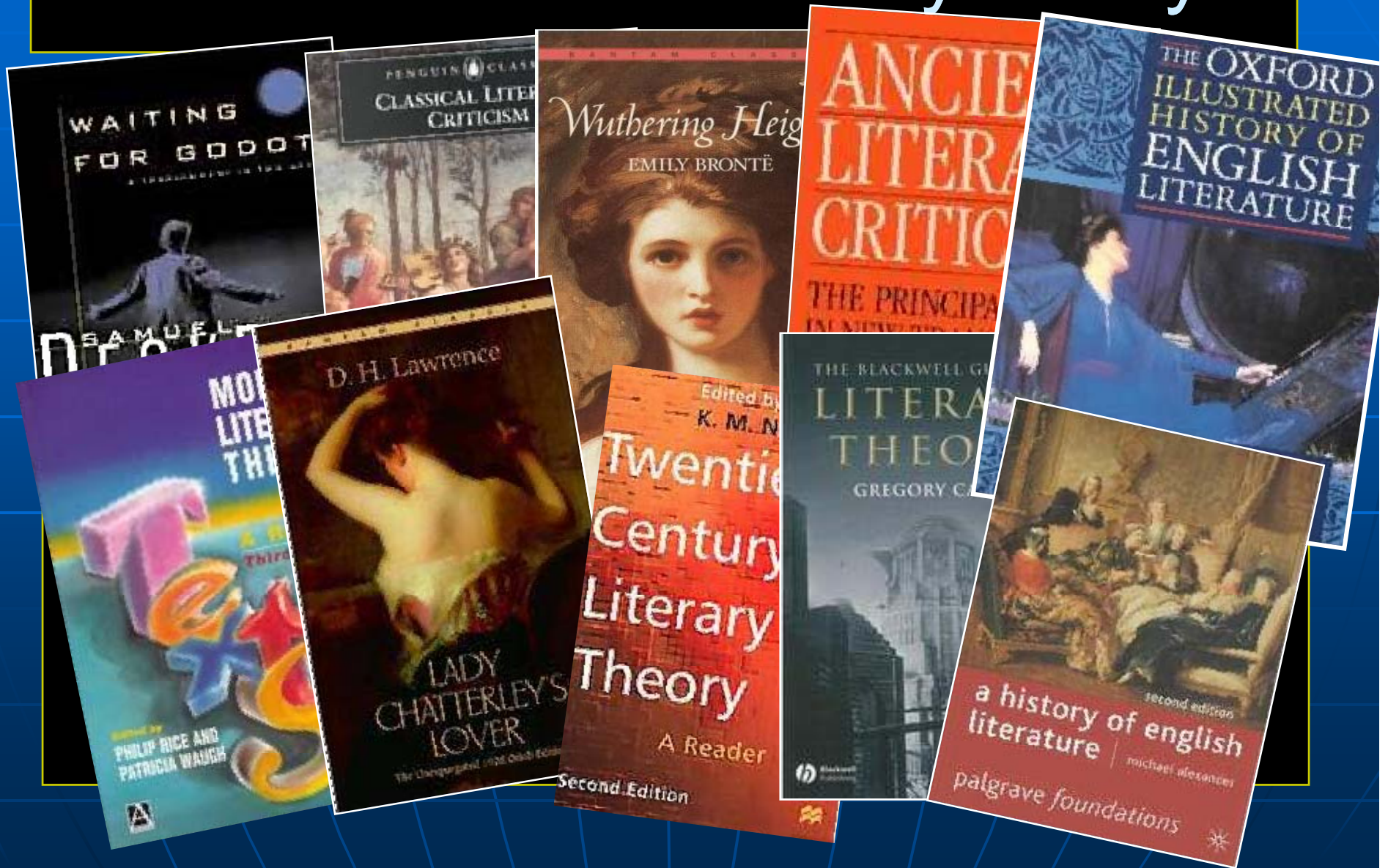
**a history of english
literature**

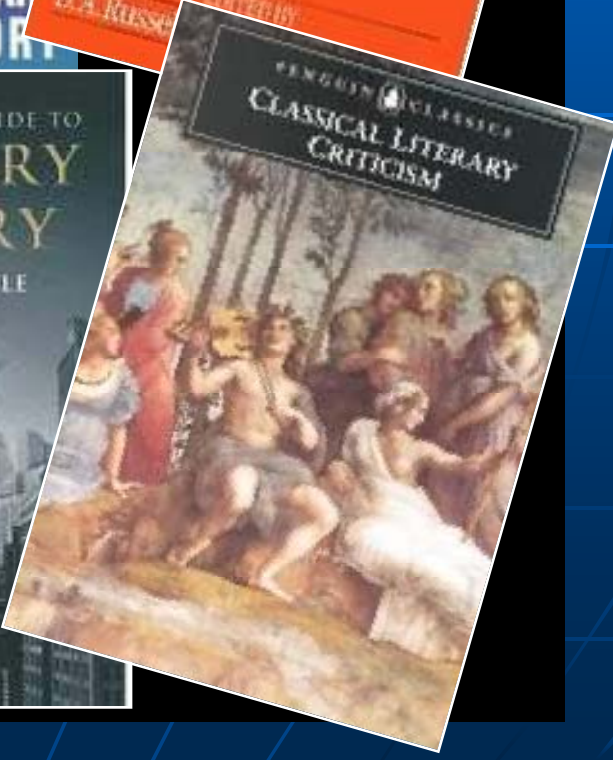
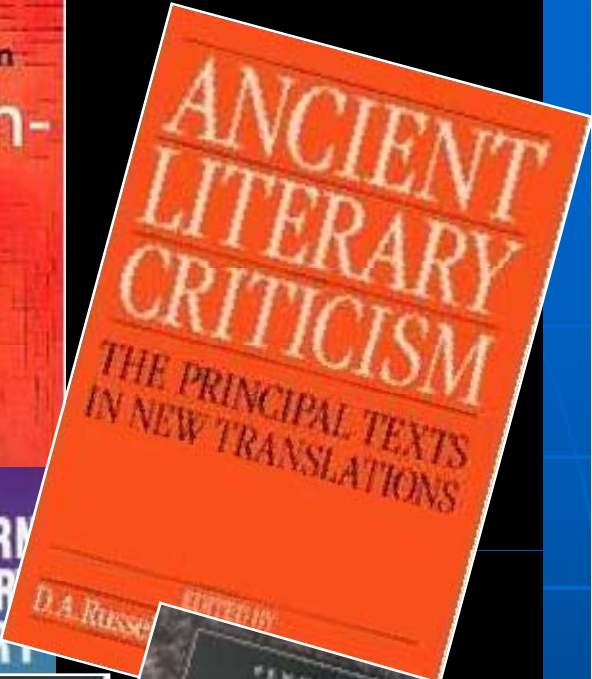
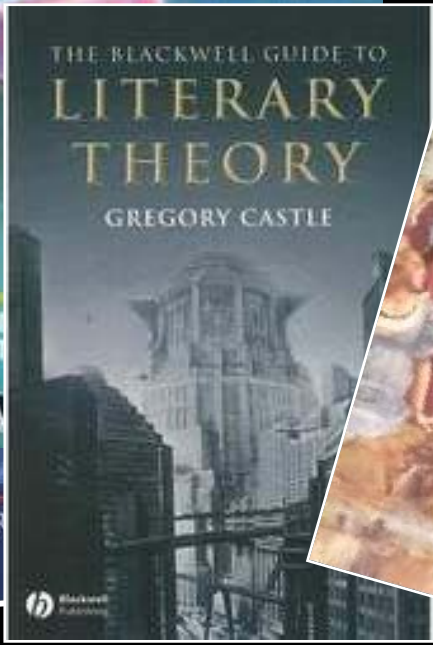
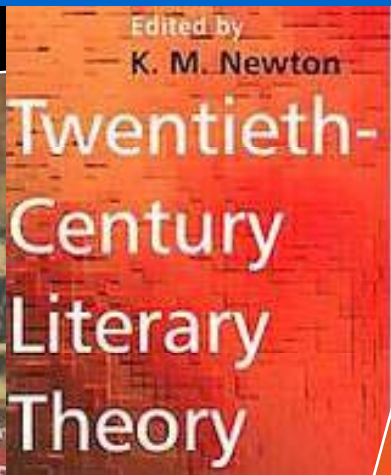
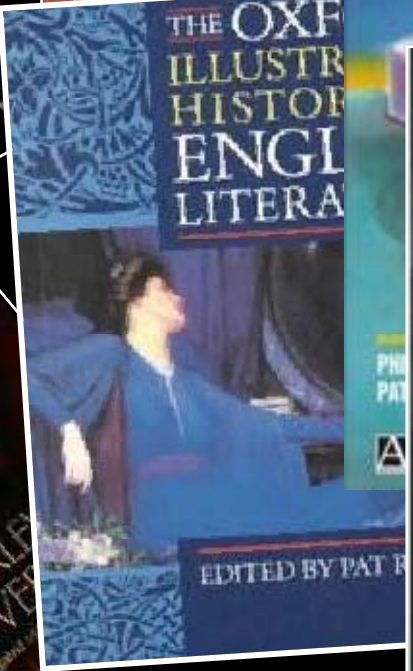
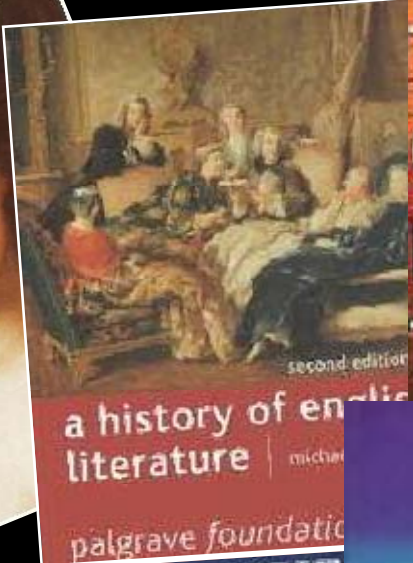
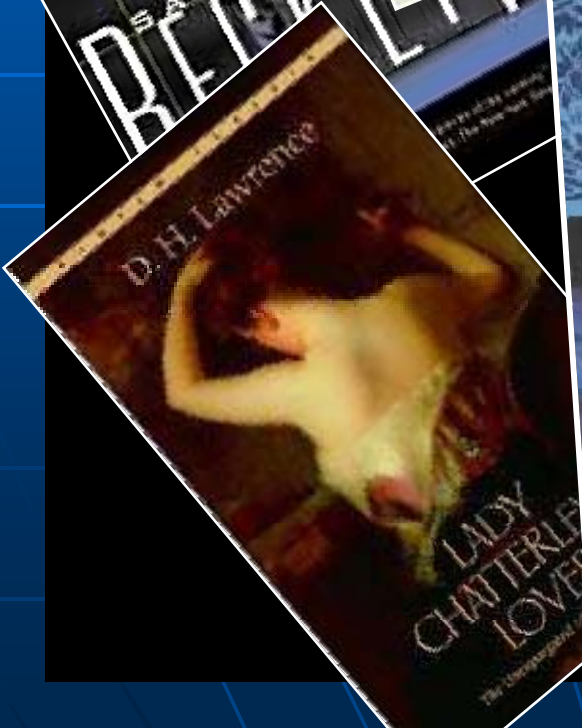
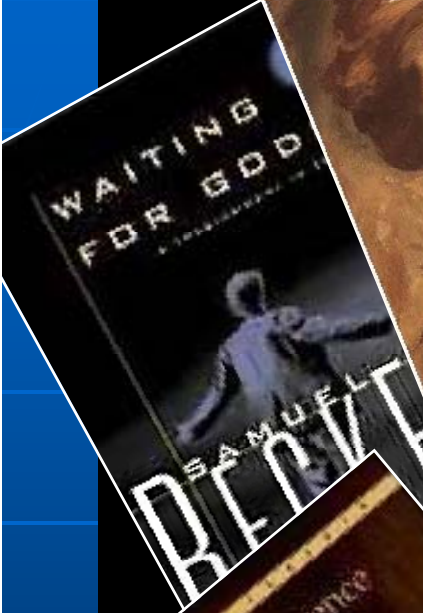
michael alexander

palgrave foundations



Literature and Literary Study

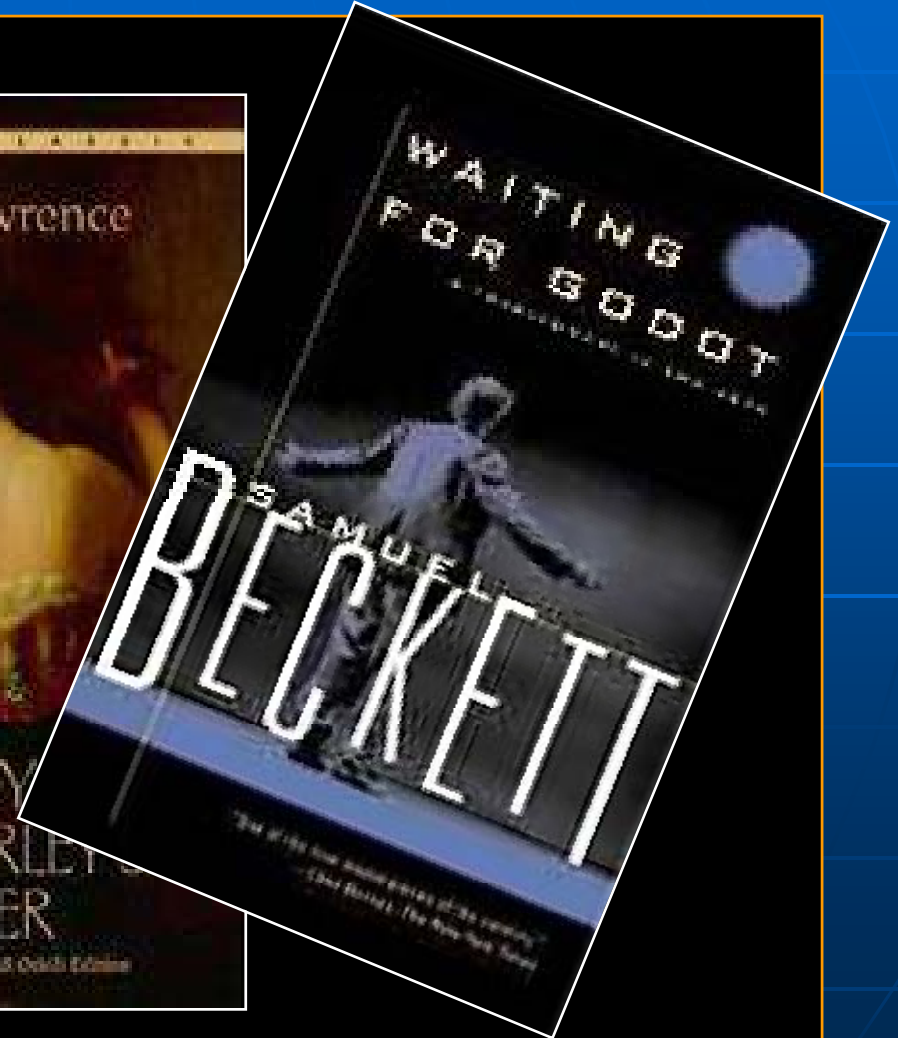
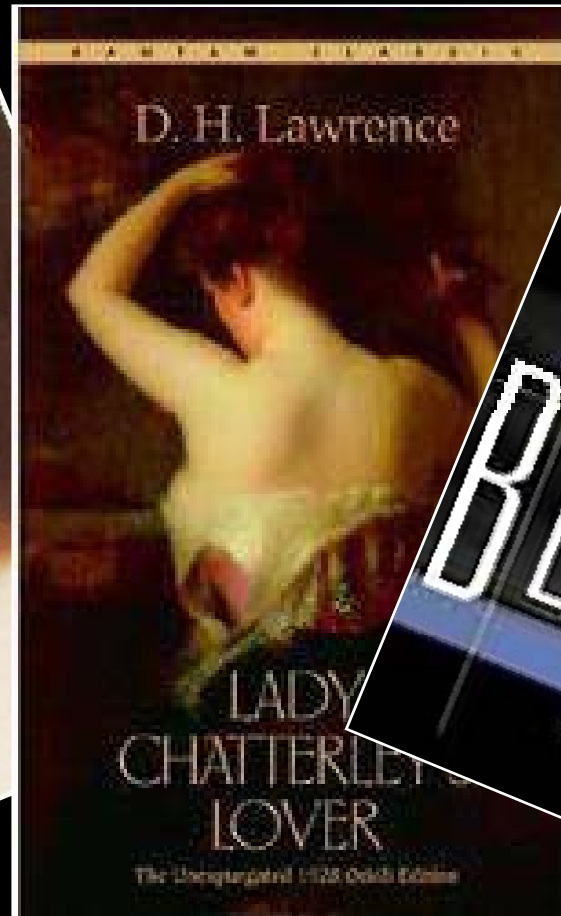
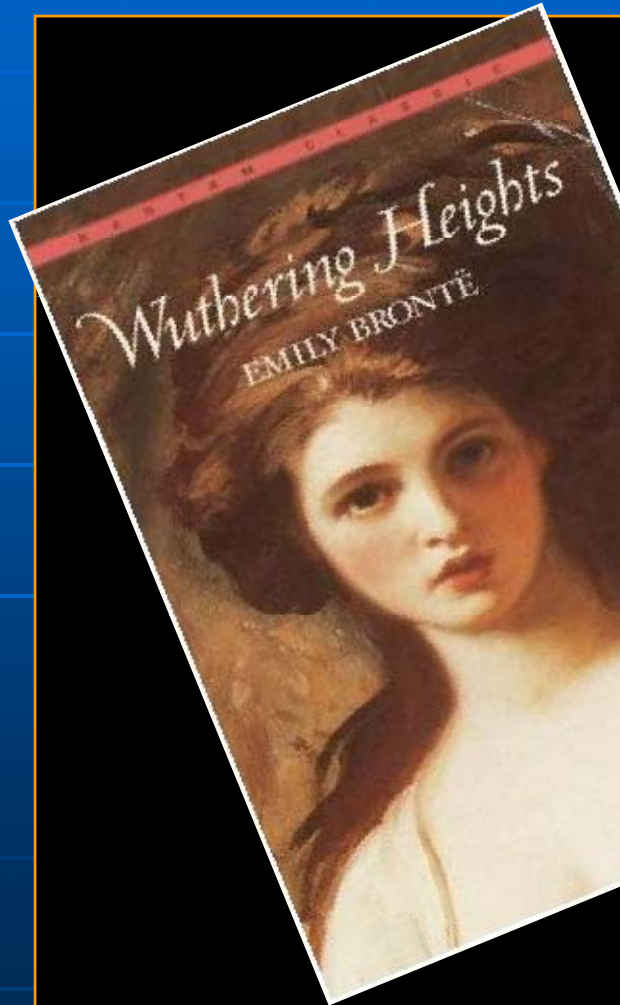




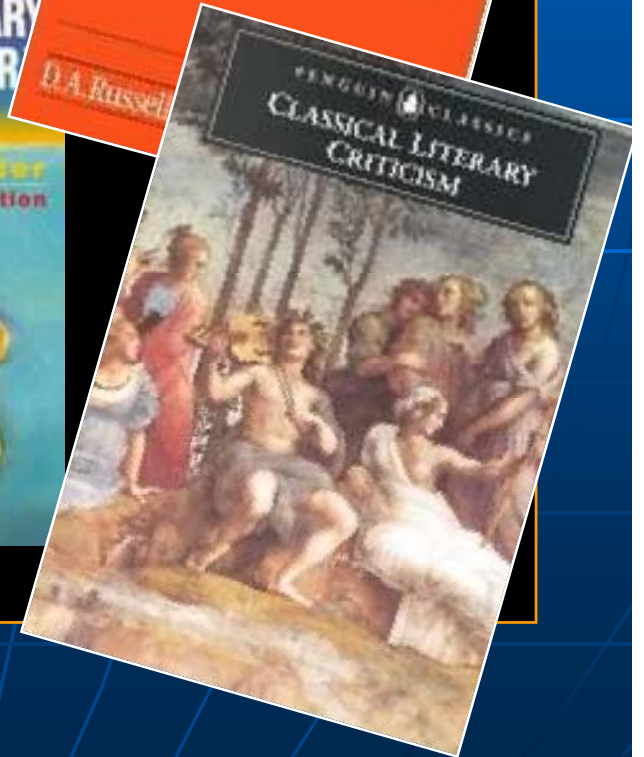
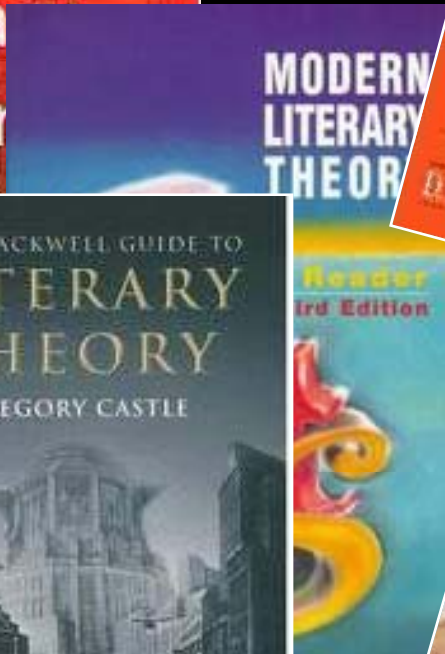
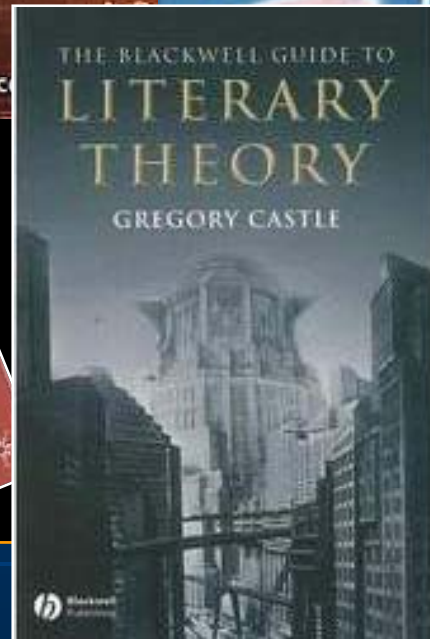
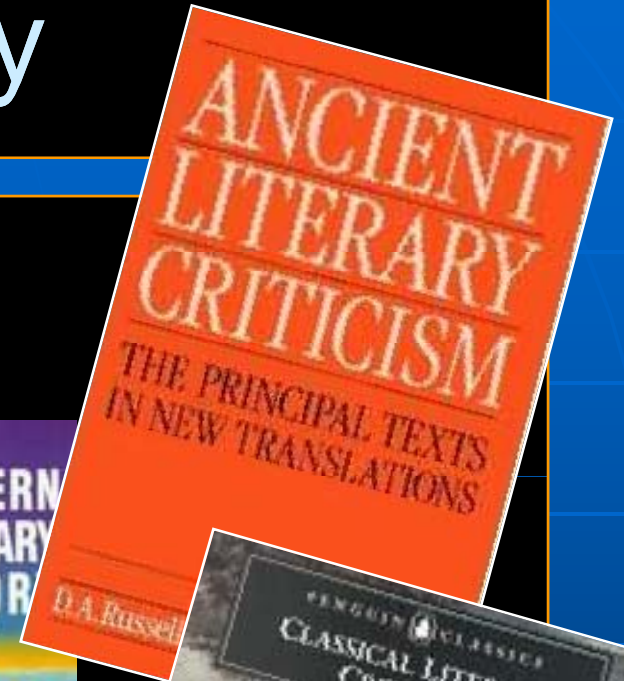
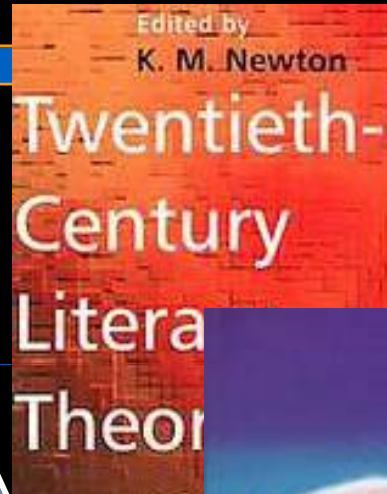
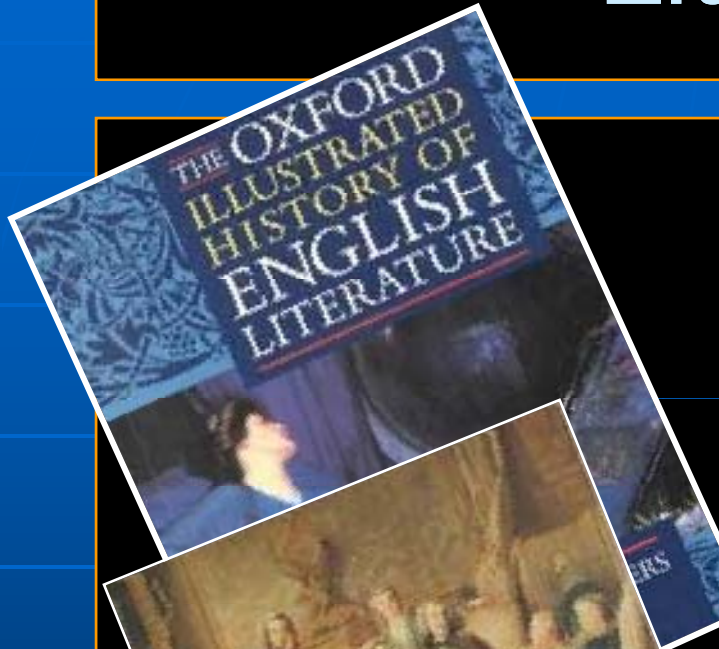
Literature and Literary Study

- Literature: a creative work the medium of which is language, having its own convention.
- Literary Study: a scholarly/scientific work concerned with the interpretation, characterization, and evaluation of literature.

Literature



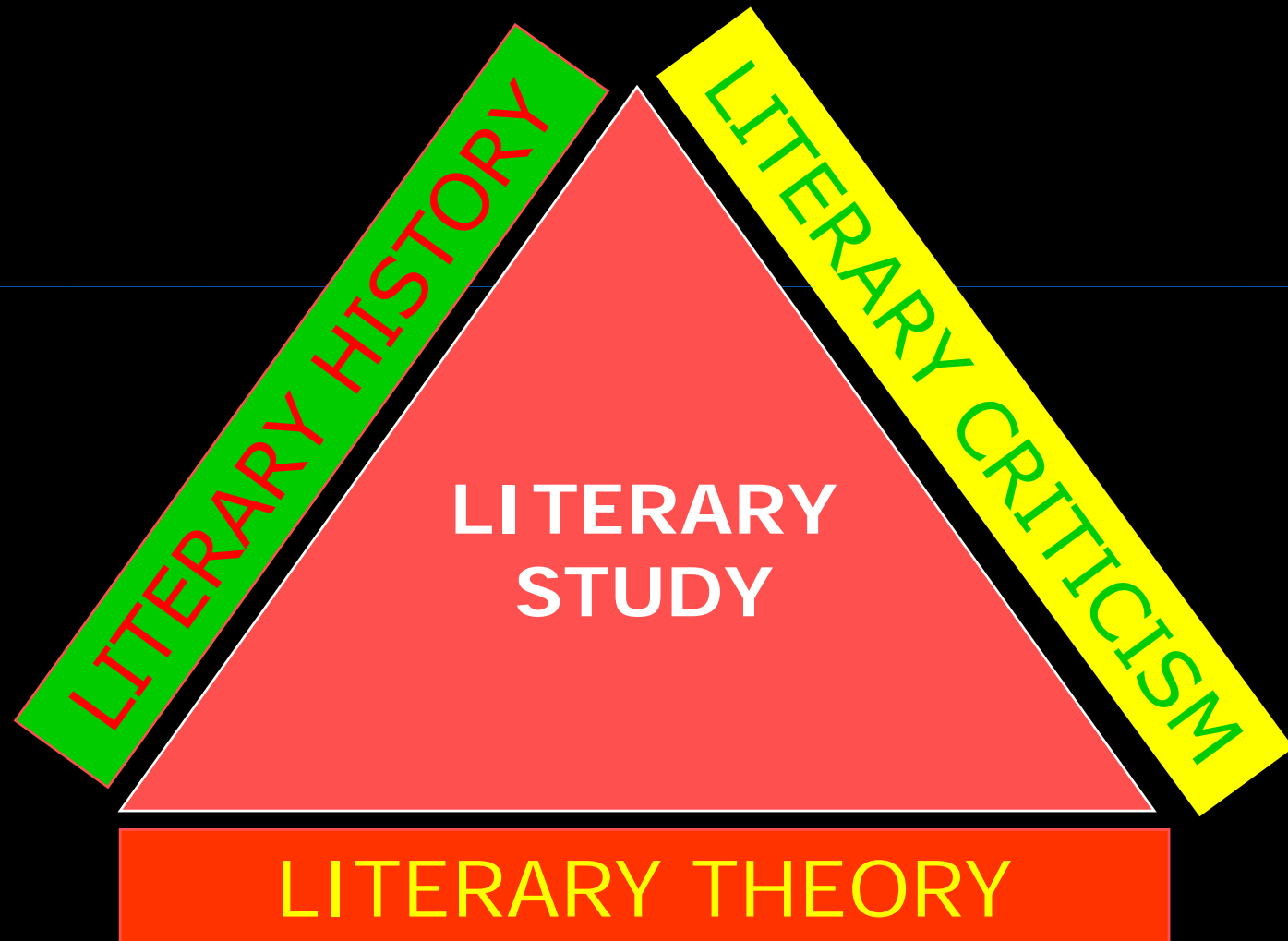
Literary Study



Literary Study

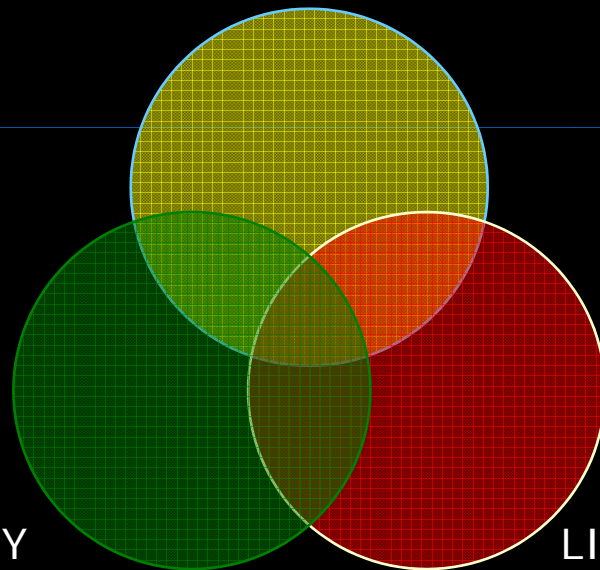
- Literary Theory: the study of the principles, categories, and criteria (standards, norms) of literary works
- Literary History: the study concerned with the chronological order of literature being integral parts of historical process
- Literary Criticism: the study concerned with defining, classifying, analyzing, and evaluating works of literature

Types of Literary Study



INTER-RELATION OF ELEMENTS IN LITERARY STUDY

LITERARY HISTORY



LITERARY THEORY

LITERARY CRITICISM

LITERARY THEORY

LITERARY HISTORY

LITERARY CRITICISM

Does the novel have a good plausibility?

How is a literary work related to the contexts of the literary creation?

How do we divide literature chronologically? What is drama?

Why do we call *Waiting for Godot* a masterpiece?

What makes Elizabethan literature different from that of Victorian?

How was the Victorian Age reflected in Jane Austen's works?

What is poetry?

What is novel?

When did Elizabethan period begin?

How should a plot be built?

How should a literary work be judged?

How did Charles Dickens respond to poverty in England?

How does the life of the author contribute to the literary creation?

How is gender inequality addressed in a literary work?

What makes poetry different from novel and drama?

Literary Genres

	POETRY	FICTION	DRAMA	NON-FICTION
TYPE OF WORKS	<i>Narrative, Lyrical/ reflective (soliloquy):</i> Ballad (verse narrative), Sonnet (a lyric of fourteen lines), Ode (celebration of victory), Elegy (lament of death)	Short story Novel Novella	Tragedy Comedy Tragicomedy Melodrama Opera, etc.	Satire, Diary, Autobiography, Nature Writing, etc
LANGUAGE	Verse, Condensed	Prose (and dialogue)	Dialogue	Prose (dialogue)
AUTHOR'S VOICE	Direct, in the voice of the dramatic personae	Half-hidden, sometimes direct in the narration, now and then hidden behind the characters' speeches.	Fully hidden behind the masks of the characters	Direct, Half-hidden
STRUCT. ELEMENTS	Speaker, plot of thought, tone of voice (mood), figurative language (simile, metaphor, personification, apostrophe, irony, paradox, imagery, symbols.)	Characters & characterization, setting of place and time, plot, point of view, style, and theme	Characters & characterization, scenery (setting of place and time), plot, theme (and costumes, lighting system, sound system)	Speaker, style, central purpose, central idea.

Periods of English Literature

450-1066	Old English (Anglo-Saxon) Period
1066-1500	Middle English Period
1500-1660	The Renaissance
1558-1603	Elizabethan Age
1603-1625	Jacobean Age
1625-1649	Caroline Age
1649-1660	Commonwealth (Puritan)
1660-1798	Neoclassical Period
1660-1700	The Restoration
1700-1745	The Augustan (Pope) Age
1745-1798	The Age of Sensibility
1798-1832	The Romantic Period
1832-1901	The Victorian Period
1914-	The modern Period
1901-1914	The Edwardian Period
1910-1936	The Georgian

Selling the Bird: Richard Walton Tully's *The Bird of Paradise* and the Dynamics of Theatrical Commodification

Christopher B. Balme

Theatre historians have long been aware of a glaring dichotomy between theatre's cultural impact in a given period and its subsequent canonization in texts and productions. As Laurence Senelick has recently pointed out, the canon of anthologized dramatic texts has little or no room for plays by August von Kotzebue, Voltaire's *Mahomet*, Aiken's dramatization of *Uncle Tom's Cabin*, or "perennial crowd pleasers like *Charley's Aunt* or *The Odd Couple*."¹ This continuing state of selective amnesia cannot be justified simply by reference to criteria of literary quality, as theatre historians have long since liberated themselves from such dictates. Despite acknowledgment of the nonliterary aspects of theatre and the growing body of research into popular theatre and performance, there still remains a lingering suspicion of the long-run hit play and its attendant processes of commodification.

The subject of this essay is a largely forgotten long-run play that had considerable impact on US culture in the first half of the twentieth century. Richard Walton Tully's romantic drama *The Bird of Paradise* is a perfect example of a serious-minded, commercially successful play that has been erased from our disciplinary memory. Yet it intersects with and reflects many discourses and texts that continue to have influence. The play is set in Hawaii in the early 1890s, the period in which the US annexed the islands and disempowered the native queen and indigenous Hawaiians. The story revolves around a doomed liaison between a young American and a Hawaiian girl. Tully was a collaborator of David Belasco, the author of *Madame Butterfly* (1900), the inspiration for Puccini's opera, and the play itself was immediately recognized as a Polynesian variation of the Belasco/Puccini melodrama. *The Bird of Paradise* is explicitly exoticist, implicitly racist, and, perhaps most egregiously, it was a huge commercial success that was performed throughout North America for over a

*Christopher B. Balme holds the chair in theatre studies at the University of Amsterdam. Previous positions included professorships at the Universities of Munich and Mainz. Recent publications include a study of postcolonial theatre entitled *Decolonizing the Stage* with Oxford University Press. Forthcoming is a new book, *Dancing in Paradise: Theatricality and Cross-Cultural Performance in the Pacific*.*

What Is Literary Theory?

- "Literary theory," "critical theory," or "theory," can be understood as the set of concepts and intellectual assumptions on which rests the work of explaining or interpreting literary texts.
- Literary theory refers to any principles derived from internal analysis of literary texts or from knowledge external to the text that can be applied in multiple interpretive situations.

All critical practice regarding literature depends on an underlying structure of ideas in at least two ways:

1. theory provides a rationale for what constitutes the subject matter of criticism—"the literary"—and the specific aims of critical practice—
2. theory provides a rationale for the act of interpretation itself.

For example, to speak of the "unity" of *Oedipus the King* explicitly invokes Aristotle's theoretical statements on poetics.

Nature of Literary Theory

- "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 theory is a description of the underlying principles, one might say the tools, by which we attempt to understand literature.
- All literary interpretation draws on a basis in theory but can serve as a justification for very different kinds of critical activity.

- It is literary theory that formulates the relationship between author and work; literary theory develops the significance of race, class, and gender for literary study, both from the standpoint of the biography of the author and an analysis of their thematic presence within texts.
- Literary theory offers varying approaches for understanding the role of historical context in interpretation as well as the relevance of linguistic and unconscious elements of the text.
- Literary theorists trace the history and evolution of the different genres—narrative, dramatic, lyric—in addition to the more recent emergence of the novel and the short story, while also investigating the importance of formal elements of literary structure.
- Lastly, literary theory in recent years has sought to explain the degree to which the text is more the product of a culture than an individual author and in turn how those texts help to create the culture.



Universe/
Life

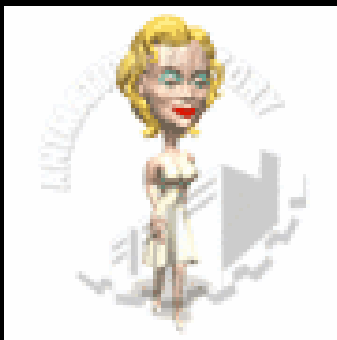
mimetic



Literary
work

Pragmatic (Reception/
Reader-response)

expressive



Author/
artist



Audience/
reader

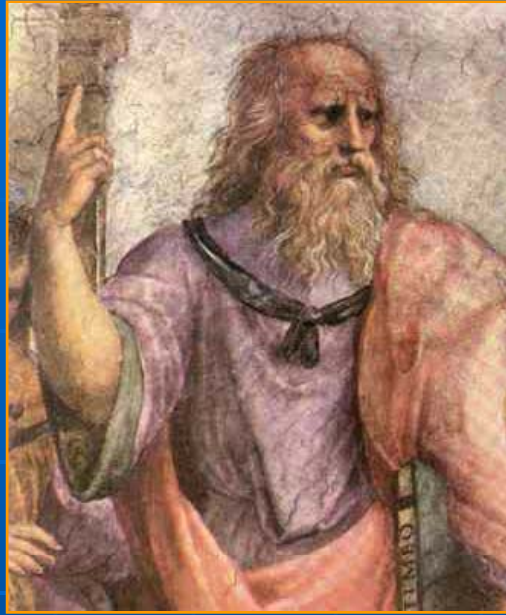
Orientation of Critical Theories

Literary Work \leftrightarrow Universe:
Mimetic Theories

Literary Work \leftrightarrow Author/Artist:
Expressive Theories

Literary Work \leftrightarrow Audience/Reader:
Pragmatic Theories

Literary Work itself:
Objective Theories



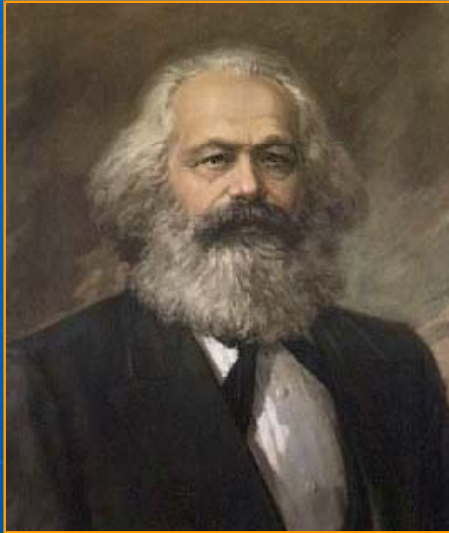
Mimetic/ Imitative Theory

- Literature is a mimesis (imitation of something) → re-creation
- Painting, poetry, music, dancing, and sculpture are all imitations (Socrates). They are different only in the media
- This world is not the real world; it is only the shadow of the real world (Plato's *The Allegory of the Cave*)
- A tragedy is an imitation of an action that is serious and complete (Aristotle's *Poetics*)



Expressive Theory

- Literature is an expression of the author's feelings and emotion
- "Poetry is a spontaneous overflow of powerful feeling" (Wordsworth in "Preface to the Lyrical Ballad")
- "If I don't write to empty my mind, I go mad" (Lord Byron)



Affective/ Pragmatic Theory

- Literature ought to arouse a particular emotion, or affect, in the perceiver
- Literature should induce [the reader] an emotional state that will lead to action
- Literature is a means to an end, an instrument for getting something done,
- The value of a literary work lies on its success in achieving the aim.



Objective Theory

- Literature is an autonomous object
- Literature is self-contained entity
- Literature is a self-surpassing entity
- Literature should be isolated from other external elements

Literary Theory & Approach

OBJECTIVE THEORY



INTRINSIC/
STRUCTURAL
APPROACH

MIMETIC THEORY
EXPRESSIVE THEORY
PRAGMATIC (RECEPTIVE/
READER-RESPONSE) THEORY



EXTRINSIC
APPROACH

INTRINSIC/
STRUCTURAL
APPROACH

- RUSSIAN FORMALISM
- NEW CRITICISM
- PRAGUE
STRUCTURALISM
- STYLISTICS

EXTRINSIC
APPROACH

TRADITIONAL:
•ROMANTIC CRITICISM

- MODERN:**
- SOCIOLOGY OF
LITERATURE
 - GENETIC STRUCTURALISM
 - PSYCHOANALYTIC CRITICISM
 - EXISTENTIALIST CRITICISM

- POST-STRUCTURALISM:**
- MARXIST CRITICISM
 - FEMINIST CRITICISM
 - READER-RESPONSE
CRITICISM
 - SEMIOTICS
 - DECONSTRUCTION

OBJECTIVE THEORIES #1

- Focusing on the literary work by isolating it from other external elements
 - Literature is an autonomous object
- Approaching literature by giving emphasis on the intrinsic (structural) elements comprising a literary work
 - (intrinsic/structural approach)
 - Literature has its own intrinsic values
 - Studying literature for literature's sake (art for art's sake)

OBJECTIVE THEORIES #2

- STRUCTURALISM:
 - AS A PERSPECTIVE
 - AS A METHOD

- STRUCTURALIST SCHOOLS:
 - RUSSIAN FORMALISM
 - NEW CRITICISM
 - STYLISTICS

Thank You

- Good Bye
- See You Next Week