



Literary Theories  
Session 3

# Development of Literary Theories

5100175 American lotus

# 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.

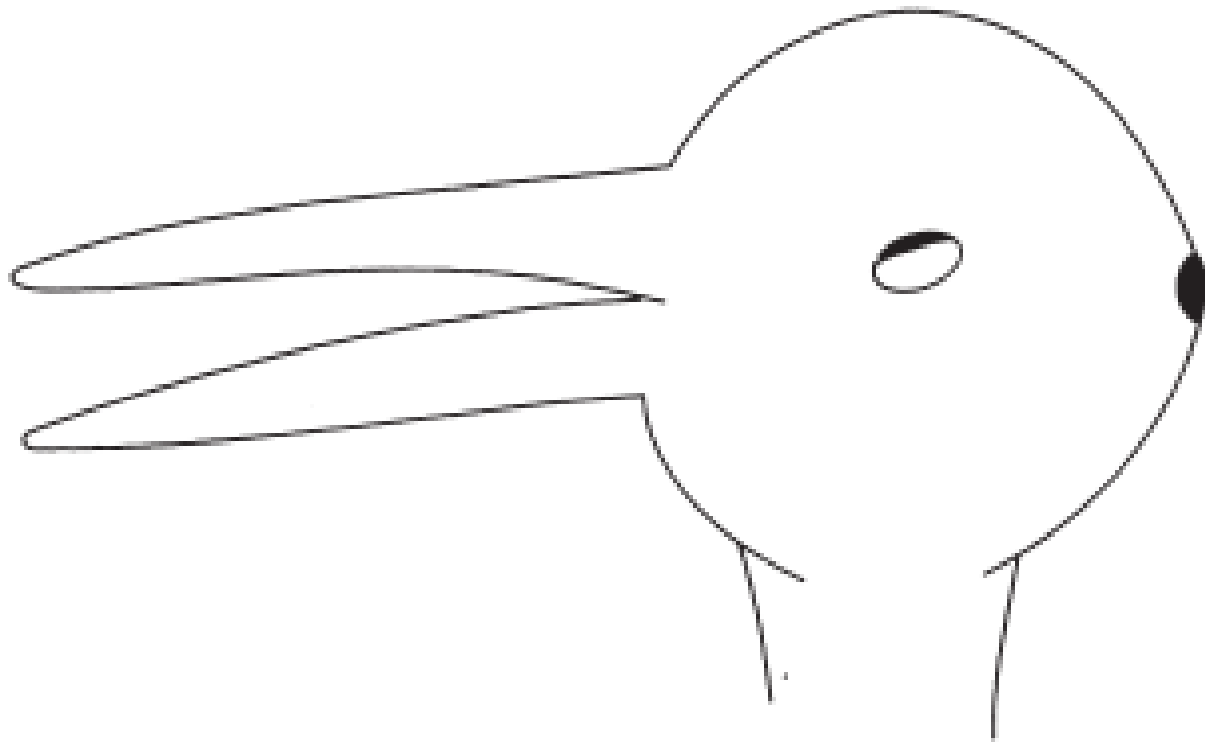
# Assignment 1B

Topic	Person in Charge
Structuralist Theories	ASEP SHOFIAN SYAHRULLAH, INDIRA KARYANITA, MARWANTO, TRI YANINGSIH
Reader-oriented Theory	DESI TRI LISTYO PAMUNGKAS, MUJIONO, RIZKY SETYANINGRUM, ULFAH CHASANAH
Marxist Theories	MUAMAR CHADAFI, SAMINAH, ERMA NURHAYATI FIRDAUS, ARI SUCIATI
Feminist Theories	FRIDA ALFANI MASLAHAH, ISYFI 'AFIAN, SRI HARTINI
Post-modernist Theories	FIBRIAN ANINDYAWATI, ANA WIYASA NUGRAHAWATI, ETIKA DEWI KUSUMANINGTYAS, SUSI WAHYUNINGSIH
Post-colonialist Theories	NISWAN ZAMZAMI, FAJAR NOVITASARI, SRI AMBAR WIYATI, SUHARTINI

- 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.

# What Is Literary Theory?

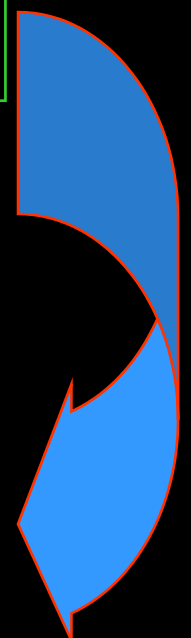
- "Literary theory," sometimes designated "critical theory," or "theory," and now undergoing a transformation into "cultural theory" within the discipline of literary studies, can be understood as the set of concepts and intellectual assumptions on which rests the work of explaining or interpreting literary 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.



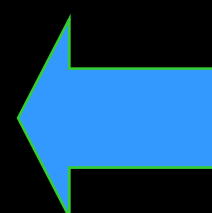
PLATO  
ARISTOTLE



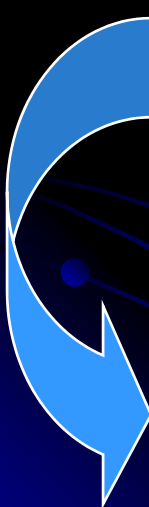
WILLIAM WORDSWORTH  
SAMUEL TAYLOR COLERIDGE



HYPPOLITE TAINÉ  
GEORGE PLEKHANOV  
GEORG LUKACS  
LUCIEN GOLDMANN



VIKTOR SHKLOVSKY  
YURY TYNYANOV  
ROMAN JAKOBSON  
VLADIMIR PROPP  
JOHN CROWE RANSOM  
CLEANTH BROOKES



LOUISE ROSENBLATT  
STANLEY FISH  
HANS ROBERT JAUSS



SIMONE DE BEAUVOIR  
KATE MILLETT

PLATO  
ARISTOTLE

TRADITIONAL

WORDSWORTH  
AYLOR COLERIDGE

HYPPOCRITE TAINÉ  
GEORGE BERKHOFF  
GEORGE BAKS  
LUCIFER MANN

VIKTOR SHKLOVSKY  
YURI TYNIANOV  
ROMAN Jakobson  
VLADIMIR PROPP

JOHN GARDNER  
CLEGG  
RANSOM  
HOOKES

STRUCTURALISM

**POST-STRUCTURALISM**  
SIA  
HAN  
S

SIMONE DE BEAUVIÈRE  
KATE MILLETT



PLATO  
ARISTOT

SOCIOLOGY OF LITERATURE  
MARXIST CRITICISM

HYPPOLITE TAIN  
GEORGE PLEKHANOV  
GEORG LUKACS  
MORICEN GOLDMANN

VIKTOR SHKLOVSKY  
YURY TYNANOV  
ROMAN JAKOBSON  
VLADIMIR PROPP

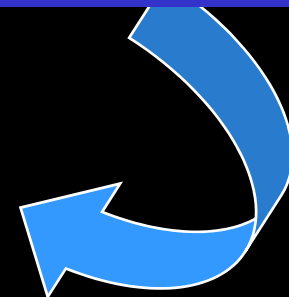
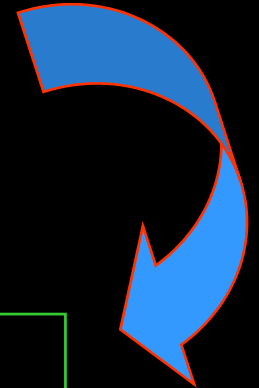
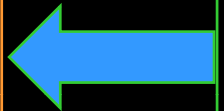
RUSSIAN FORMALISM  
NEW CRITICISM

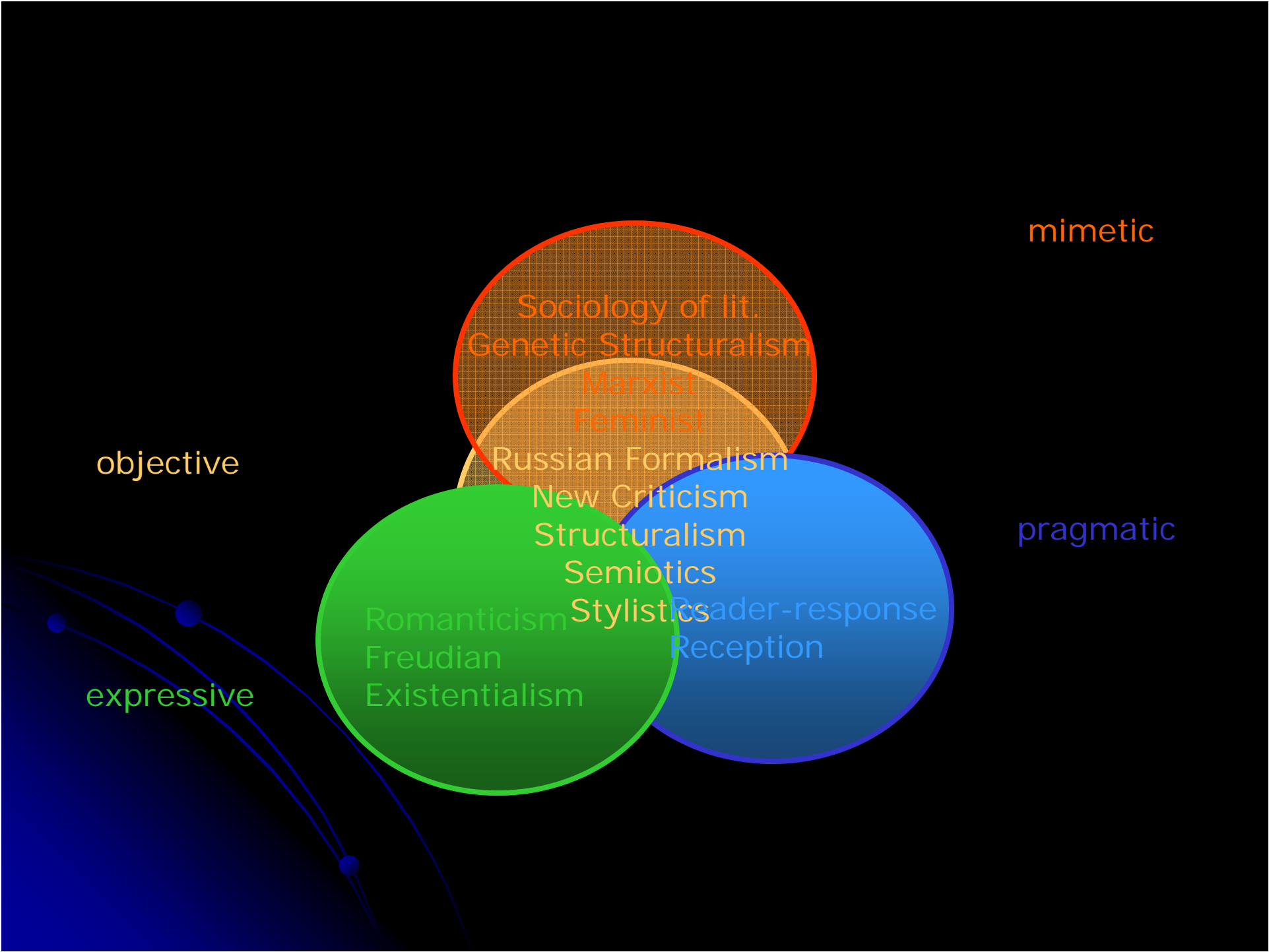
JOHN CROWE RANSOM  
CLEANTH BROOKES

WILLIAM  
SAMUEL  
ROMANTICISM  
ARTHUR  
RIDGE

READER-RESPONSE  
RECEPTION

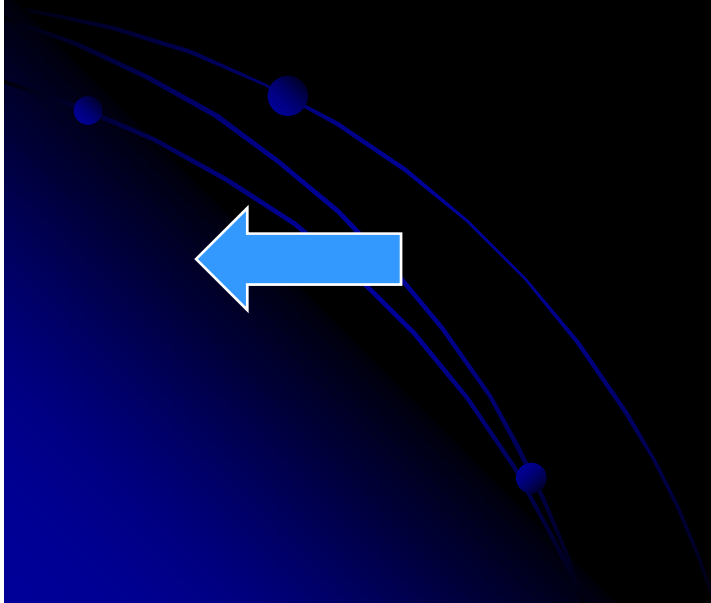
SILVIA  
FEMINIST CRITICISM





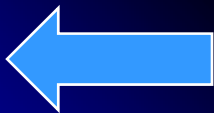
# Plato & Aristotle (384-322BC)

- Plato: Literature is a *mimesis* (imitation) of aspects of the universe
- Aristotle : Literature is a re-presentation/  
re-creation of aspects of the universe/life



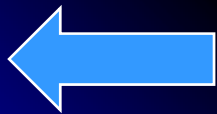
# Hyppolite Taine

- Literature is no “mere individual play of imagination, the isolated caprice of an excited brain, but a transcript of contemporary manners, a manifestation of a certain kind of mind”
- Literature is a “portable mirror which can be conveyed everywhere and which is most convenient for reflecting all aspects of life and nature”



# George Plekhanov

- “Art begins when the human being recalls within himself feelings and ideas that he has had under the influence of the reality surrounding him and gives them a certain figurative expression.”
- Art and literature are bound to the means of production and property relations in a largely deterministic nexus.
- Art has significance only when it depicts or evokes or conveys actions, emotions and events that are of significance to society.



# Georg Lukacs

- All literature is written from the point of view of a class, a world view, and thus implies a perspective.
- Literature is in no sense a passive cultural object, but part of the struggle, which capitalist society itself engenders through socialism, to abolish the distorting, inhuman consequences of an extended social division of labor.



# Lucien Goldman

- Literature is a humanity fact derived from the consciousness and meaningful behavior in order to make a balance between the subject and the world
- Genetic structuralism presupposes the close relationship between the structures of a literary work and the larger structures of social realities.



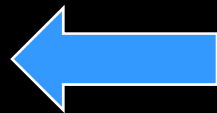
# William Wordsworth

- “Poetry is a spontaneous overflow of powerful feeling”
- The subject matter of poetry is the essential passions and unelaborated expressions of humble people.
- The property of poetry is all mankind, not of the cultivated classes alone: “A mad mother, an idiot boy, or a child who cannot know of death were as appropriate subjects for serious poetry as Achilles or Lear.”
- The elements are simple, belonging rather to nature than to manners, such exist now and will probably always exist.



- It is essential to poetry that its language be the spontaneous and genuine, not the contrived and simulated, expression of the emotional state of the poet.
- The born poet is distinguished from other men particularly by his inheritance of an intense sensibility and a susceptibility to passion.
- The most important function of poetry is, by its pleasurable resources, to foster and subtilize the sensibility, emotions, and sympathies of the reader.
- The orientation is towards the artist, the focus of attention is upon the relation of the elements of the work to the poet's state of mind.
- Being 'spontaneous', the dynamics of the overflow are inherent in the poet and, perhaps, not within his deliberate control

- Poet: 'a man speaking to man' different from other men not in kind but merely in degree of sensibility, passions, and power of expression: "the poet thinks and feels in the spirit of human passions ... The poets do not write for Poets alone, but for men."
- Audience: those who are not relying on a local or transitory taste but on what is the most general and the most lasting among polite nations; not the passing and fallible voice of the public but the voice of the people whose eternal and universal norm emerges through time.
- Diction of poetry: the standard **language of nature** by which the language of poetry is to be regulated and judged: (1) not the language of poets as a class but that of mankind (2) exemplified in the language of the earliest poets who wrote naturally and as men (3) instinctive and spontaneous overflow of feeling into words



# Coleridge

- A poem is that species of composition, which opposed to works of science, by proposing for its immediate object pleasure, not truth; and from all other species (having this object in common with it) it is discriminated by proposing to itself such delight from the whole, as is compatible with a distinct gratification from each component part.
- It is the art of communicating whatever we wish to communicate, so as both to express and produce excitement, but for the purpose of immediate pleasure; and each part is fitted to afford as much pleasure, as is compatible with the largest sum in the whole.



- The poet, described in ideal perfection, brings the whole soul of man into activity ... diffuses a tone and spirit of unity, that blends, and fuses, each into each, by that synthetic and magical power, to which we have exclusively appropriated the name of imagination. This power ... reveals itself in the balance or reconciliation of opposite or discordant qualities.
- The sense of musical delight, with the power of producing it, is the gift of imagination.
- The greatest poetry is the product of spontaneous feeling, but feeling which, by a productive tension with the impulse for order, sets in motion the assimilative imagination and organizes itself into a conventional medium in which the parts and the whole are adapted both to each other and to the purpose of effecting pleasure.

# Viktor Shklovsky

- The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects 'unfamiliar', to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged.
- Art is a way of experiencing the artfulness of an object; the object is not important."
  - (Shklovsky, *"Art as Technique"*, 12)

- Shklovsky developed the concept of ostranenie or defamiliarization in literature. He explained this idea as follows:

*The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects 'unfamiliar', to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged. Art is a way of experiencing the artfulness of an object; the object is not important." (Shklovsky, "Art as Technique", 12)*

- Shklovsky's work pushes Russian Formalism towards understanding literary activity as integral parts of social practice, an idea that becomes important in the work of Mikhail Bakhtin and Russian and Prague School scholars of semiotics.
- He died in Leningrad (now St. Petersburg again).



# Yury Tynyanov

1. Literary science had to have a firm theoretical basis and an accurate terminology.
2. The structural laws of a specific field of literature had to be established before it was related to other fields.
3. The evolution of literature must be studied as a system. All evidence, whether literary or non-literary must be analysed functionally.
4. The analysis of the structural laws of literature should lead to the setting up of a limited number of structural types and evolutionary laws governing those types.



# Roman Osipovich Jakobson

*Dimensions:*

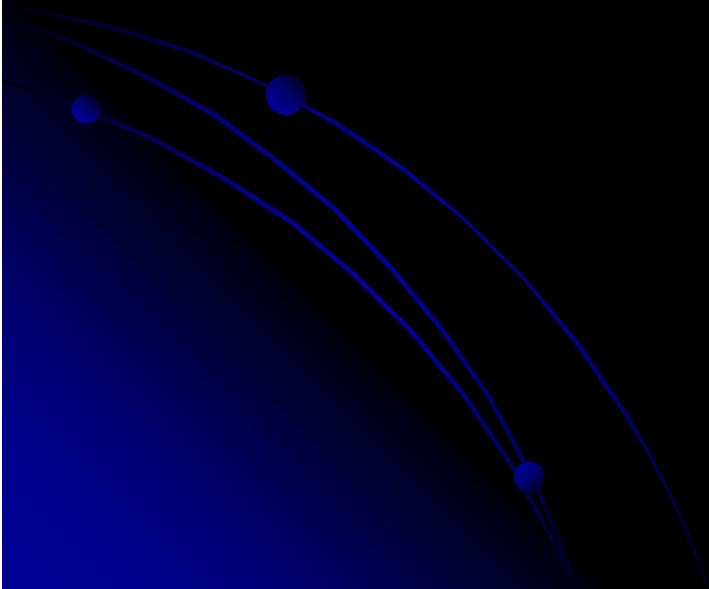
1 *context*

2 *message*

3 *sender* ----- 4 *receiver*

5 *channel*

6 *code*





## *Functions:*

1 *referential* (= contextual information)

2 *aesthetic* (= auto-reflection)

3 *emotive* (= self-expression)

4 *conative* (= vocative or imperative addressing  
of receiver)

5 *phatic* (= checking channel working)

6 *metalingual* (= checking code working)



# Vladimir Propp

- 31 different plot elements, which he called functions, that can be found in the magic tale:
  1. One of the members of a family absents himself from home.
  2. An interdiction 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. Victim taken in by deception, unwittingly helping the enemy;
8. Villain causes harm/injury to family member (by abduction, theft of magical agent, spoiling crops, plunders in other forms, causes a disappearance, expels someone, casts spell on someone, substitutes child etc, commits murder, imprisons/detains someone, threatens forced marriage, provides nightly torments); Alternatively, a member of family lacks something or desires something (magical potion etc);
9. Misfortune or lack is made known, (hero is dispatched, hears call for help etc/ alternative is that victimised hero is sent away, freed from imprisonment);
10. Seeker agrees to, or decides upon counter-action;
11. Hero leaves home;

12. Hero is tested, interrogated, attacked etc, preparing the way for his/her receiving magical agent or helper (donor);
13. Hero reacts to actions of future donor (withstands/fails the test, frees captive, reconciles disputants, performs service, uses adversary's powers against them);
14. Hero acquires use of a magical agent (directly transferred, located, purchased, prepared, spontaneously appears, eaten/drunk, help offered by other characters);
15. Hero is transferred, delivered or led to whereabouts of an object of the search;
16. Hero and villain join in direct combat;

17. Hero is branded (wounded/marked, receives ring or scarf);
18. Villain is defeated (killed in combat, defeated in contest, killed while asleep, banished);
19. Initial misfortune or lack is resolved (object of search distributed, spell broken, slain person revived, captive freed);
20. Hero returns;
21. Hero is pursued (pursuer tries to kill, eat, undermine the hero);
22. Hero is rescued from pursuit (obstacles delay pursuer, hero hides or is hidden, hero transforms unrecognisably, hero saved from attempt on his/her life);
23. Hero unrecognised, arrives home or in another country;

24. False hero presents unfounded claims;
25. Difficult task proposed to the hero (trial by ordeal, riddles, test of strength/endurance, other tasks);
26. Task is resolved;
27. Hero is recognised (by mark, brand, or thing given to him/her);
28. False hero or villain is exposed;
29. Hero is given a new appearance (is made whole, handsome, new garments etc);
30. Villain is punished;
31. Hero marries and ascends the throne (is rewarded/promoted).



# John Crowe Ransom

- **A work of literature is a self-contained, self-referential object.**
- **Reading a literary work is a close reading, concentrating on the relationships within the text that give it its own distinctive character or form.**
- **The structure of a work should not be divorced from meaning, viewing the two as constituting a quasi-organic unity.**
- **Special attention must be paid to repetition, particularly of images or symbols, but also of sound effects and rhythms in poetry.**
- **The use of literary devices, such as irony, to achieve a balance or reconciliation between dissimilar, even conflicting, elements in a text is important.**



# Cleanth Brookes

- The primary concern of criticism is with the problem of unity—the kind of whole which the literary work forms or fails to form, and the relation of the various parts to each other in building up this whole.
- In a successful work, format and content cannot be separated.
- Form is meaning.
- Literature is ultimately metaphorical and symbolic.
- The general and the universal are not seized upon by abstraction, but got at through the concrete and the particular.
- Literature is not a surrogate for religion





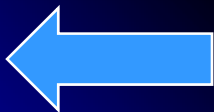
# Louise Rosenblatt

- A poem is what the reader lives through under the guidance of the text and experiences as relevant to the text."
- "The idea that a *poem* presupposes a *reader* actively involved with a *text* is particularly shocking to those seeking to emphasize the objectivity of their interpretations."
- A "poem" is cooperatively produced by a "reader" and a "text."



# Stanley Fish

- Any school of criticism that sees a literary work as an object, claiming to describe what it is and never what it does, misconstrues the very essence of literature and reading.
- Literature exists and signifies when it is read, and its force is an affective one.
- Literature is something that only exists meaningfully in the mind of the reader, and with the redefinition of the literary work as a catalyst of mental events, comes a redefinition of the reader.
- No longer is the reader the passive recipient of those ideas that an author has planted in a text. "Reading is . . . something you *do*."



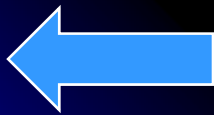
# Hans Robert Jauss

- A literary work is not an object which stands by itself and which offers the same face to each reader in each period.
- It is not a monument which reveals its timeless essence in a monologue.



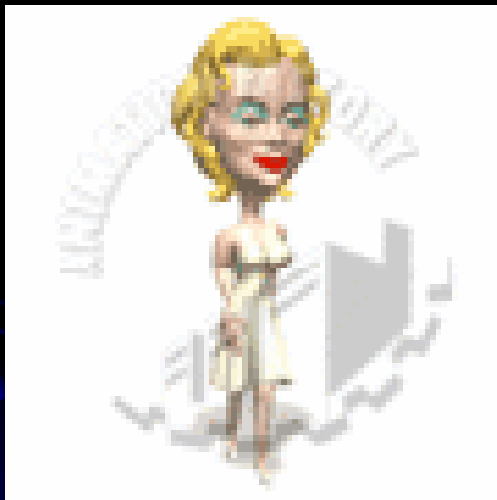
# Simone de Beauvoir

- **Associating men with humanity more generally (as many cultures do) relegates women to an inferior position in society.**

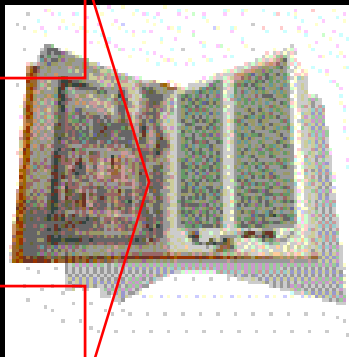


Happiness is  
when you get  
what you  
strive for

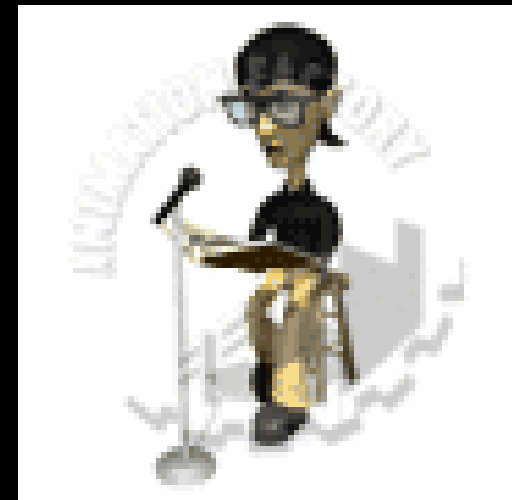
Happiness is  
when you make  
other people  
happy



ARTIST/AUTHOR



LITERATURE



READER/AUDIENCE

UNIVERSE  
(ASPECTS OF UNIVERSE)

Mimetic

LITERARY WORK

Objective

Expressive

Pragmatic

AUTHOR

AUDIENCE