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INDEX

1. LITERARY THEORY POST WORD WAR II	1-18
2. Culture Studies	19-39
3. Language – Basic Concepts, Theories & Pedagogy. English in Use	40-47
4. Research Methodology	41-76
5. English in India : History, Evolution and Futures	78-130
6. Literacy Terms	131-141

Introduction to Modern Literary Theory

Links to Critical/Theoretical Approaches:

1. New Criticism
2. Archetypal/Myth Criticism
3. Psychoanalytic Criticism
4. Marxism
5. Post-colonialism
6. Existentialism
7. Phenomenology, and Hermeneutics
8. Russian Formalism/Prague Linguistic Circle/Linguistic Criticism/ Dialogism
9. Avant-Garde/Surrealism/Dadaism
10. Structuralism and Semiotics
11. Post-Structuralism and Deconstruction
12. Postmodernism
13. New Historicism
14. Reception and Reader-Response Theory
15. Feminism
16. Genre Criticism
17. Autobiographical Theory
18. Travel Theory
19. Links to Other General Literary Theory Websites
20. General Resources - Bibliography of Critical Theory Texts

1. New Criticism

A literary movement that started in the late 1920s and 1930s and originated in reaction to traditional criticism that new critics saw as largely concerned with matters extraneous to the text, example, with the biography or psychology of the author or the work's relationship to literary history. New Criticism proposed that a work of literary art should be regarded as autonomous, and so should not be judged by reference to considerations beyond itself. A poem consists less of a series of referential and verifiable statements about the 'real' world beyond it, than of the presentation and sophisticated organization of a set of complex experiences in a verbal form (Hawkes, pp. 150-151). Major figures of New Criticism include I. A. Richards, T. S. Eliot, Cleanth Brooks, David Daiches, William Empson, Murray Krieger, John Crowe Ransom, Allen Tate, F. R. Leavis, Robert Penn Warren, W. K. Wimsatt, R. P. Blackmur, Rene Wellek, Ausin Warren, and Ivor Winters.

Key Terms:

Intentional Fallacy - equating the meaning of a poem with the author's intentions.

Affective Fallacy - confusing the meaning of a text with how it makes the reader feel. A reader's emotional response to a text generally does not produce a reliable interpretation.

Heresy of Paraphrase - assuming that an interpretation of a literary work could consist of a detailed summary or paraphrase.

Close reading (from Brassler - see General Resources below) - "a close and detailed analysis of the text itself to arrive at an interpretation without referring to historical, authorial, or cultural concerns" (263).

2. Archetypal/Myth Criticism

A form of criticism based largely on the works of C. G. Jung (YOONG) and Joseph Campbell (and myth itself). Some of the school's major figures include Robert Graves, Francis Fergusson, Philip Wheelwright, Leslie Fiedler, Northrop Frye, Maud Bodkin, and G. Wilson Knight. These critics view the genres and individual plot patterns of literature, including highly sophisticated and realistic works, as recurrences of certain archetypes and essential mythic formulae. Archetypes, according to Jung, are "primordial images"; the "psychic residue" of repeated types of experience in the lives of very ancient ancestors which are inherited in the "collective unconscious" of the human race and are expressed in myths, religion, dreams, and private fantasies, as well as in the works of literature (Abrams, p. 10,12). Some common examples of archetypes include water, sun, moon, colors, circles, the Great Mother, Wise Old Man, etc. In terms of archetypal criticism, the color white might be associated with innocence or could signify death or the supernatural.

Key Terms:

Anima - feminine aspect - the inner feminine part of the male personality or a man's image of a woman. Animus - male aspect - an inner masculine part of the female personality or a woman's image of a man.

Archetype - (from Masaryk - see General Resources below) "a typical or recurring image, character, narrative design, theme, or other literary phenomenon that has been in literature from the beginning and regularly reappears" (508)

Note - Frye sees archetypes as recurring patterns in literature: in contrast, Jung views archetypes as primal. Ancient images/experience that we have inherited.

Collective Unconscious - "a set of primal memories common to the human race. Existing below each person's conscious mind" (Jung) Persona - the image we present to the world.

Shadow - darker. Sometimes hidden (deliberately or unconsciously), elements of a person's psyche

3. Psychoanalytic Criticism

The application of specific psychological principles particularly those of Sigmund Freud and Jacques Lacan [zhawk lawk-KAWN]) to the study of literature. Psychoanalytic criticism may focus on the writer's psyche. The study of the creative process. The study of psychological types and principles present within works of literature, or the effects of literature upon its readers (Wellek and Warren. p. 81). In addition to Freud and Lacan, major figures include Shoshana Felman, Jane Gallop, Norman Holland, George Klein, Elizabeth Wright, Frederick Hoffman, and Simon Lesser.

Key Terms:

Unconscious - the irrational part of the psyche unavailable to a person's consciousness except through dissociated acts or dreams. Freud's model of the psyche:

Id - completely unconscious part of the psyche that serves as a storehouse of our desires, wishes, and fears. The id houses the libido, the source of psychosexual energy.

Ego - mostly to partially (<-a point of debate) conscious part of the psyche that processes experiences and operates as a referee or mediator between the id and superego.

Superego - often thought of as one's "conscience"; the superego operates "like an internal censor [encouraging] moral judgments in light of social pressures" (123. Brassler - see General Resources below),

Lacan's model of the psyche:

Imaginary - a preverbal/verbal stage in which a child around 6-18 months of age begins to develop a sense of separateness from her mother as well as other people and objects; however, the child's sense of self is still incomplete.

Symbolic - the stage marking a child's entrance into language (the ability to understand and generate symbols); in contrast to the imaginary stage, largely focused on the mother, the symbolic stage shifts attention to the father who, in Lacanian theory, represents cultural norms, laws, language, and power (the symbol of power is the phallus- an arguably "gender-neutral" term).

Real - an unattainable stage representing all that a person is hot and does not have. Both Lacan and his critics argue whether the real order represents the period before the imaginary order when a child is completely fulfilled-without need or lack, or if the real order follows the symbolic order and represents our "perennial lack" (because we cannot return to the state of wholeness that existed before language).

4. Marxism

A sociological approach to literature that viewed works of literature or art as the products of historical forces that can be analyzed by looking at the material conditions in which they were formed. In Marxist ideology, what we often classify as a world view (such as the Victorian age) is actually the articulations of the dominant class, Marxism generally focuses on the clash between the dominant and repressed classes in any given age and also may encourage art to imitate what is often termed an "objective" reality. Contemporary Marxism is much broader in its focus, and views art as simultaneously reflective and autonomous to the age in which it was produced. The Frankfurt School is also associated with Marxism (Abrams, p. 178, Childers and Hentzi, pp. 175-179). Major figures include Karl Marx, Terry Eagleton, Fredric Jameson, Raymond Williams, Louis Althusser (ALT-whos sair), Walter Benjamin (ben-yeh-MEEN), Antonio Gramsci (GRAWM-shee), Georg Lukacs (lou-KOTCH), and Friedrich Engels, Theodor Adorno (1-DOR-no), Edward Ahern, Gilles Deleuze (DAY-looz) and Felix Guattari (GUAT-ch-ree).

Key Terms:

Commodification - "the attitude of valuing things not for their utility but for their power to impress others or for their resale possibilities (q2). Conspicuous consumption - "the obvious acquisition of things only for their sign value and/or exchange value" (q2). Dialectical materialism - "the theory that history develops neither in a random fashion nor in a linear one but instead as struggle between contradictions that ultimately find resolution in a synthesis of the two sides. For example, class conflicts lead to new social systems" (q2), Material circumstances - "the economic conditions underlying the society. To understand social events, one must have a grasp of the material circumstances and the historical situation in which they occur (q3).

Reflectionism - associated with Vulgar Marxism - "a theory that the superstructure of a society mirrors its economic base and, by extension, that a text reflects the society that produced it" (q2).

Superstructure - "The social, political, and ideological systems and institutions-for example, the values, art, and legal processes of a society-that are generated by the base" (q2).

5. Postcolonialism

Literally, postcolonialism refers to the period following the decline of colonialism, e.g., the end or lessening of domination by European empires. Although the term postcolonialism generally refers to the period after colonialism, the distinction is not always made. In its use as a critical approach, postcolonialism refers to "a collection of theoretical and critical strategies used to examine the culture (literature, politics, history, and so forth) of former colonies of the European empires, and their relation to the

rest of the world" (Makaryk 155 - see General Resources below). Among the many challenges facing postcolonial writers are the attempt both to resurrect their culture and to combat preconceptions about their culture. Edward Said, for example, uses the word Orientalism to describe the discourse about the East constructed by the West. Major figures include Edward Said (sah-EED), Homi Bhabha (bah-bah), Frantz Fanon (fah-NAWN), Gayatri Spivak, Chinua Achebe (ah-CHAY-bay) , Wole Soyinka, Salman Rushdie, Jamaica Kincaid, and Buchi Emecheta.

Key Terms

Alterity - "lack al identification with some part of one's "tionality pron'scommunity, differentness, otherness" Diaspora (ill AST or an "b used (without capitalization) to Refer to any people or ethnic population forced or induced to leave their traditional ethnic homelands, being dispersed throughout other parts of the world, and the ensuing developments in their dispersal and culture" (Wikipedia).

Eurocentrism - "the practice, conscious or otherwise, of placing emphasis on European (and, generally, Western) concerns, culture and values at the expense of those of other cultures. It is an instance of ethnocentrism, perhaps especially relevant because of its alignment with current and past real power structures in the world" (Dictionary.LaborLawTalk.com)

Hybridity - "an important concept in post-colonial theory, referring to the integration (or, mingling) of cultural signs and practices from the colonizing and the colonized cultures integration" may be too orderly a word to represent the variety of stratagems, desperate or cunning or good-willed, by which people adapt themselves to the necessities and the opportunities of more or less oppressive or invasive cultural impositions, live into alien cultural patterns through their own structures of understanding, thus producing something familiar but new). The assimilation and adaptation of cultural practices, the cross-fertilization of cultures, can be seen as positive, enriching, and dynamic, as well as oppressive" (from Dr. John Lye - see General Literary Theory Websites below).

Imperialism - "the policy of extending the control or authority over foreign entities as a means of acquisition and or maintenance of empires, either through direct territorial control or through indirect methods of exerting control on the politics and/or economy of other countries. The term is used by some to describe the policy of a country in maintaining colonies and dominance over distant lands, regardless of whether the country calls itself an empire" (Dictionary. LaborLawTalk.com).

6. Existentialism

Existentialism is a philosophy (promoted especially by Jean - Paul Sartre and Albert Camus) that views each person as an isolated being who is cast into an alien universe, and conceives the world as possessing no inherent human truth, value, or meaning. A person's life, then, as it moves from the nothingness from which it came toward the nothingness where it must end, defines an existence which is both anguished and absurd (Guerin). In a world without sense, all choices are possible, a situation which Sartre viewed as human beings central dilemma: "Man [woman] is condemned to be free." In contrast to atheist existentialism, Soren Kierkegaard theorized that belief in God (given that we are provided with no proof or assurance) required a conscious choice or "leap of faith," "The major figures include Soren Kierkegaard, Friedrich Nietzsche, and Martin Heidegger, Jean-Paul Sartre (sart or SAR-treh), Albert Camus (kah- MUE or ka MOD), Simone de Beauvoir (bobs - WAHR) , Martin Buber, Karl Jaspers (YASS-pers), and Maurice Merleau-Ponty (mer-LOH pawn-TEE).

Key Terms:

Absurd - a term used to describe existence-a world without inherent meaning or truth.
Authenticity - to make choices based on an individual code of ethics (commitment) rather than because of societal pressure. A choice made just because "it's what people do" would be considered inauthentic Leap of faith" - although Kierkegaard acknowledged that religion was inherently unknowable and filled with risks, faith required an act of commitment (the "leap of faith"); the commitment to Christianity would also lessen the despair of an absurd world.

7. Phenomenology and Hermeneutics

Phenomenology is a philosophical method, first developed by Edmund Hasser (HUHSS-erel) that proposed "phenomenological reduction" so that everything not "immanent to conscious be excluded; all realities must be treated as pure "phenomena" and this is the only absolute data from which we can begin. Husseri viewed consciousness always as intentional and that the act of consciousness, the thinking subject and the object it "intends," are inseparable. Art is not at means of securing pleasure, but a revelation of being. The work is the phenomenon by which we come to know the world (Eagleton, p. 54; Abrams, p. 133, Guerin, p. 263).

Hermeneutics

Hermeneutics sees interpretation as a circular process whereby valid interpretation can be achieved by a sustained, mutually qualifying interplay between our progressive sense of the whole and our retrospective understanding of its component parts. Two dominant theories that emerged from Wilhelm Dilthey's original premise were that of E. D. Hirsch who, in accord with Dilthey, felt a valid interpretation was possible by uncovering the work's authorial intent (though informed by historical and cultural determinants), and in contrast, that of Martin Heidegger (HIGH-dog-er) who argued that a reader must

experience the "inner life" of a text in order to understand it at all. The reader's "being-in-the world" or *dasein* is fraught with difficulties since both the reader and the text exist in a temporal and fluid state. For Heidegger or Hans Georg Gadamer (GAH-de-mer), then, a valid interpretation may become irrecoverable and will always be relative.

Key Terms:

Dasein - simply, "being there," or "being-in-the world" - Heidegger argued that "what is distinctive about human existence is its *Dusein* (givenness): our consciousness both projects the things of the world and at the same time is subjected to the world by the very nature of existence in the world" (Selden and Widdowson 52 - see General Resources below). Intentionality - "is at the heart of knowing. We live in Meaning, and we live 'towards,' oriented to experience. Consequently there is an intentional structure in textuality and expression, in self-knowledge and in knowledge of others, this intentionality is also a distance; consciousness not identical with its objects, but is intended consciousness" (quoted from Dr. John Lye's website – see suggested resources below).

Phenomenological Reduction – a concept most frequently associated with Edmund Husserl; as explained by Terry Eagleton (see General Resources below) "To establish certainty, then, we must first of all ignore, or 'put in brackets, 'anything which is beyond our immediate Experience; we must reduce the external world to the Contents of our consciousness alone.... Everything not Immanent' to consciousness must be rigorously excluded; All realities must be treated as pure 'phenomena,' in terms of their appearances in our mind, and this is the only absolute Data from which we can begin"(55).

8. Russian Formalism/Prague Linguistic Circle/ Linguistic Criticism /Dialogic Theory

These linguistic movements began in the 1920s, were suppressed by the Soviets in the 1930s, moved to Chechenslovakia and were continued by members of the Man Jakobson Prague Linguistic Circle (including (YAH-keb-ken), v. and Rend Wellek). The Prague Ling cruture alla special class of language, and rested on the assumption that there is a fundamental opposition between literary (or poetical) language and ordinary language. Formalism views the primary function of ordinary language as communicating a message, or information, by references to the world existing outside of language. In contrast, it views literary language as self-focused: its function is not to make extrinsic references, but to draw attention to its own "formal" features—that is, to interrelationships among the linguistic signs themselves. Literature is held to be subject to critical analysis by the cfences of linguistics but also by a type of linguistics different from that adapted to ordinary discourse, because its laws produce the distinctive features of literariness (Abrams, pp. 165-166). An important contribution made by Victor Schklovsky (of the Leningrad group) was to explain how language-timugh a period of

time tends to become at unconscious or transparent." In contrast, the work of literature is to defamiliarize language by a process of "making, strange." Dialogism refers to a theory, initiated by Mikhail Bakhtin (hank TEEN), an ing that in a dialogic work of literature .such as in the writings of Dostoevsky there is a "polyphonic interplay of various characters' voices, where no worldview is given superiority over others; neither is that voice which may be identified with the author's necessarily the most engaging or persuasive of all those in the text" (Childers & Hentzi, p. 81).

Key Terms:

Carnival - "For Bakhtin, carnival reflected the "lived life" of medieval and early modern peoples. In carnival, official authority and high culture were jostled from below by elements of satire, parody, irony, mimicry, bodily humor. And grotesque display. This jostling from below served to keep society open, to liberate it from deadening." (Bressler 276 - see General Resources below).

Heteroglossia - "refers, first, to the way in which every instance of language use - every utterance - is embedded in a specific set of social circumstances, and second, to the way the meaning of each particular utterance is shaped and influenced by the many-layered context in which it occurs"(Sarah Willen, "Dialogism and Heteroglossia")

Monologism - "having one single voice, or representing one single ideological stance or perspective, often used in opposition to the Bakhtinian dialogical. In a monological form, all the characters' voices are subordinated to the voice of the author" (Malcolm Hayward),

Polyphony - "a term used by Mikhail Bakhtin to describe a dialogical text which, unlike a monological text, does not depend on the centrality of a single authoritative voice. Such a text incorporates a rich plurality and multiplicity of voices, styles, and points of view. It comprises, in Bakhtin's phrase, a plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices" (Henderson and Brown - Glossary of Literary Theory).

q. Avant-Garde/Surrealism/Dadaism

Avant-Garde literally meant the "most forwardly placed troops. " The movement sought to eliminate or at least blur the distinction between art and life often by introducing elements of mass culture. These artists aimed to "make it new" and often represented themselves as alienated from the established order. Avant-garde literature and art challenged societal norms to "shock" the sensibilities of its audience (Childers & Hentzi, p.26 and Abrams, p.10). Surrealism [also associated with the avant-garde and dadaism] was initiated in particular by Andre Breton, whose 1924 "Manifesto of Surrealism" defined the movement's 'adherence to the imagination, dreams, the fantastic, and the irrational.' Dada is a nonsense word and the movement, in many ways similar to the trends of avant-garde and surrealism, "emphasized absurdity, reflected a spirit of nihilism, and celebrated the function of chance" (Childers & Hentzi, p. 69). Major figures include

Andre Breton (breh-TAWNY), Georges Bataille (beh-TYE), Tristan Tzara, Jean Arp, Richard Huelsenbeck, Francis Picabia, Marcel Duchamp (dew-SHAHN), Man Ray, Raoul Hausmann, Max Ernst and Kurt Schwitters.

Key Terms – Carnival . "For Bakhtin, carnival reflected the 'lived life' of _medieval and early modern peoples. In carnival, official authority and high culture were jostled 'from below by

10. Structuralism and Semiotics

Structuralism

Structuralism is a way of thinking about the world which is predominantly concerned with the perceptions and description of structures. At its simplest, structuralism claims that the nature of every element in any given situation has no significance by itself, and in fact is determined by all the other elements involved in that situation. The full significance of any entity cannot be perceived unless and until it is integrated into the structure of which it forms a part (Hawkes, p. 11). Structuralists believe that all human activity is constructed, not natural or essential." Consequently, it is the systems of organization that are important (what we do is always a matter of selection within a given construct). By this formulation, "any activity, from the actions of a narrative to not eating one's peas with a knife, takes place within a system of differences and has meaning only in its relation to other possible activities within that system, not to some meaning that emanates from nature or the divine" (Childers & Hentzi, p. 286.). Major figures include Claude Levi-Strauss (LAY- vee-strows), A. J. Greimas (GREE-mahs), Jonathan Culler, Roland Barthes (bart), Ferdinand de Saussure (soh-SURR or son-ZHOR), Roman Jakobson (YAH-keb-sen), Vladimir Propp, and Terence Hawkes.

Semiology

Semiotics, simply put, is the science of signs. Semiology proposes that a great diversity of our human action and productions our bodily postures and gestures, the social rituals we perform, the clothes we wear, The meals we serve, the buildings we inhabit - all convey "shared meanings to _members of a particular culture, and so can be analyzed as signs which function in diverse kinds of signifying systems. Linguistics (the study of verbal signs and structures) is only one branch of semiotics but supplies the basic methods and terms which are used in the study of all other social sign_systems (Abrams, p. 170), Major figures include Charles Peirce, Ferdinand de Saussure, Michel Foucault (fou-KOH), Umberto Eco, Gerund Genette, and Roland Barthes (bart).

Key Terms

Binary Opposition - "pairs of mutually exclusive signifiers in a paradigm set representing categories which are logically opposed and which together define a complete universe of discourse (relevant ontological domain), e.g. alive/not-alive. In such oppositions each term necessarily implies its opposite and there is no middle term" (Daniel Chandler).

Mythemes - a term developed by Claude Levi-Strauss - mythemes are the smallest component parts of a myth. By breaking up myths into mythemes, those structures (mythemes) may be studied chronologically (- diachronically) or synchronically/relationaly. Sign vs. Symbol - According to Saussure, "Words are not symbols which correspond to referents, but rather are 'signs' which are made up of two parts (like two sides of a sheet of paper): a mark, either written or spoken, called a 'signifier,' and a concept (what is 'thought' when the mark is made), called a signified" (Selden and Widdowson 104 - see General Resources below). The distinction is important because Saussure contended that the relationship between signifier and signified is arbitrary; the only way we can distinguish meaning is by difference (one sign or word differs from another).

Sign Signified/Signifier - The relational nature of language implied by Saussure's system rejects the concept that a word/symbol corresponds to an outside object/referent. Instead, meaning-the interpretation of a sign-can exist only in relationship with other signs. Selden and Widdowson use the sign system of traffic lights as an example. The color red, in that system, signifies "stop," even though "there is no natural bond between red and stop" (105). Meaning is derived entirely through difference, "a system of opposites and contrasts." e.g., referring back to the traffic lights' example, red's meaning depends on the fact that it is not green and not amber (105) Structuralist narratology -"a form of structuralism espoused by Vladimir Propp, Tzvetan Todorov, Roland Barthes, and Gerard Genette that illustrates how a story's meaning develops from its overall structure (its langue) rather than from each individual story's isolated theme. To ascertain a text's meaning, narratologists emphasize grammatical elements such as verb tenses and the relationships and configurations of figures of speech within the story" (Bressler 275 - see General Resources below).

11. Post-Structuralism and Deconstruction

Post-Structuralism (which is often used synonymously with Deconstruction or Postmodernism) is a reaction to structuralism and works against seeing language as a stable, closed system. "It is a shift from seeing the poem or novel as a closed entity, equipped with definite meanings which it is the critic's task to decipher, to seeing literature as irreducible plural, an endless play of signifiers which can never be finally nailed down to a single center, essence, or meaning" (Eagleton 120 - see reference below under "General References"). Jacques Derrida's (dair-ree-DAH) paper on

"Structure, Sign, and Play in the Discourse of the Human Sciences (delivered in 1966) proved particularly influential in the creation of post-structuralism. Derrida argued against, in essence, the notion of a knowable center (the Western ideal of logocentrism), a structure that could organize the differential play of language or thought but somehow remain immune to the same "play" it depicts (Abrams, 458-9). Derrida's critique of structuralism also heralded the advent of deconstruction that-like post - structuralism- critiques the notion of "origin" built into

Structuralism. In negative terms, deconstruction -- particularly as articulated by Derrida-has often come to be interpreted as "anything goes" since nothing has any real meaning or truth. More positively, it may be posited that Derrida, like Paul de Man (de- MAHN) and other post - structuralists, really asks for rigor, that is, a type of interpretation that is constantly and ruthlessly self - conscious and on guard. Similarly, Christopher Norris (in "What's Wrong with Postmodernism?") Launches a cogent argument against simplistic attacks of Derrida's theories: On this question [the tendency of critics to read deconstruction "as species of all-licensing sophisticat 'freeplay'"], as on so many others, the issue has been obscured by a failure to grasp Derrida's point when he identifies those problematic factors in language (cataphrases, slippages between "literal" and 'figural' sense, subliminal metaphors mistaken for determinate concepts) whose effect-as in Husserl-is to complicate the passage from what the text manifestly means to say so what it actually says when rend with an eye to its latent or covert signifying structures. This 'free - play' has nothing whatsoever to do with that notion of an out-and- but hermetic license which would finally come down to a series of slogans like "all reading is misreading." "All interpretation is misinterpretation," etc. If Derrida's texts have been read that way. Most often by literary critics in quest of more adventurous models-this is just one sign of the widespread deformation professionelle that has attended the advent of deconstruction as a new arrival on the US academic scene. (151)

In addition to Jacques Derrida, key poststructuralist and deconstructive figures include Michel Foucault (fou-KOH), Roland Barthes (bart), Jean Baudrillard (zhon bob-dree - YAHR), Helene Cixous (seck-soo), Paul de Man (de- MAHN), J. Hillis Miller, Jacques Lacan (lawn-KAWN), and Barbara Johnson.

Key Terms:

Aporia (ah-por-EE-ah) - a moment of undecidability. The inherent contradictions found in any text. Derrida, for example, rites the inherent contradictions at work in Jean Jacques Rousseau's use of the words culture and nature by demonstrating that Rousseau's sense of the self's innocence (in nature) is already corrupted by the concept of culture (and existence) and vice versa.

Difference - a combination of the meanings in the word difference. The concept means a) differer or to differ. 2) difference which means to delay or postpone (defer), and 3) the idea of difference itself. To oversimplify, words are always at a distance from what they signify and, to make matters worse,

Must be described by using other words.

Erasure (sous rature) - To highlight suspect ideologies, notions linked to the metaphysics of presence, Derrida put them under "erasure," metaphorically pointing out the absence of any definitive meaning. By using erasure, however, Derrida realized that a "trace" will always remain but that these traces do not indicate the marks themselves but rather the absence of the marks (which emphasize the absence of "univocal meaning, truth, or origin"). In contrast, when Heidegger similarly "crossed out" words, he assumed that meaning would be (eventually) recoverable.

Logocentrism - term associated with Derrida that "refers to the nature of western thought, language and culture since Plato's era. The Greek signifier for "word," "speech," and "reason," logos possesses connotations in western culture for law and truth. Hence, logocentrism refers to a culture that revolves around a central set of supposedly universal principles or beliefs" (Wolfreys 302 - see General Resources below).

Metaphysics of Presence - "beliefs including binary oppositions, logocentrism, and phonocentrism that have been the basis of Western philosophy since Plato" (Dobie 153, see General Resources below),

Supplement - "According to Derrida, Western thinking is characterized by the logic of 'supplementation', which is actually two apparently contradictory ideas. From one perspective, a supplement serves to enhance the presence of something which is already complete and self-sufficient. Thus, writing is the supplement of speech, Eve was the supplement of Adam, and masturbation is the supplement of 'natural sex'. But simultaneously, according to Derrida, the Western idea of the supplement has within it the idea that a thing that has a supplement cannot be truly 'complete in itself. If it were complete without the supplement, it shouldn't need, or long for, the supplement. The fact that a thing can be added to to make it even more 'present' or 'whole' means that there is a hole (which Derrida called an originary lack) and the supplement can fill that hole. The metaphorical opening of this "hole" Derrida called invagination. From this perspective, the supplement does not enhance something's presence, but rather underscores its absence" (from Wikipedia . definition of supplement).

Trace - from Lois Tyson (see General Resources below): "Meaning seems to reside in words (or in things) only when we distinguish their difference from other words (or things). For example, if we believed that all objects were the same color, we wouldn't need the word red (or blue or green) at all. Red is red only because we believe it to be different from blue and green (and because we believe color to be different from shape). So the word red carries with it the trace of all the signifiers it is not (for it is in contrast to other signifiers that we define it)" (245). Tyson's explanation helps explain what Derrida means when he states "the trace itself does not exist."

Transcendental Signifier - from Charles Bressler (see General Resources below): a term introduced by Derrida who asserts that from the time of Plato to the present, Western culture has been founded on a classic, fundamental error: the searching for a transcendental signified, an external point of reference on which one may build a concept or philosophy. Once found, this transcendental signified would provide ultimate meaning. It would guarantee a 'center' of meaning...." (287).

12. Postmodernism

Though often used interchangeably with post-structuralism, postmodernism is a much broader term and encompasses Theories of art, literature, culture, architecture, and so forth. In relation to literary study, the term postmodernism has been articulately defined by Shab Hassan, In Hassan's formulation postmodernism differs from modernism in several ways:

Modernism	Post-Modernism
Purpose	Play
Design	Chance
Hierarchy	Anarchy
Hypotactic	Paratactic
Tantalization	Deconstruction
Presence	Absence
Root / Depth	Rhizome / Surface
Synthesis	Antithesis
Urbanism	Anarchy and fragmentation
Elitism	Anti – Authoritarianism

In its simplest terms, postmodernism consists of the period following high modernism and includes the many theories that date from that time, e.g, structuralism, semiotics, post – Structuralism, deconstruction, and so forth, For Jean Baudrillard, postmodernism marks a culture composed " of disparate fragmentary experiences and images that constantly bombard the individual in music, video, television, advertising and other forms of electronic media. The speed and ease of reproduction of these images mean that they exist only as image, devoid of depth, coherence, or originality" (Childers and Hentai 235).

13. New Historicism –

New Historicist (sometimes referred to as Cultural Poetics) emerged in the 1970s and 1980s, largely in reaction to the Lingering effects of New Criticism and its ahistorical approach. "New" Historicism's adjectival emphasis highlights its opposition to the old historical-biographical criticism prevalent before the advent of New Criticism, In the earlier historical-biographical criticism, literature was seen as a (mimetic) reflection of the historical world in which it was produced. Further, history was viewed as stable,

linear, and recoverable—a narrative of fact. In contrast, New Historicism views history sceptically (historical narrative is inherently subjective), but also more broadly; history includes all of the cultural, social, political, anthropological discourses at work in any given age, and these various "texts" are unranked – any text may yield information valuable in understanding a particular milieu. Rather than forming a backdrop, the many discourses at work at any given time affect both an author and his/her text; both are inescapably part of a social construct. Stephen Greenblatt was an early important figure, and Michel Foucault's (fou-KOH) intertextual methods focusing especially on issues such as power and knowledge proved very influential. Other major figures include Clifford Geertz, Louis Montrose, Catherine Gallagher, Jonathan Dollimore, and Jerome Mccann,

Key Terms:-

Discourse - from Wolfreys - see General Resources below] "defined by Michel Foucault as language practices that is language as it is used by various constituencies (the law, medicine, the church, for example) for purposes to do with power relationships between people" **Episteme** -[from Wolfreys - see General Resources below] -"Michel Foucault employs the idea of episteme to indicate a particular group of knowledges and discourses which operate in concert as the dominant discourses in any given historical period. He also identifies epistemic breaks, radical shifts in the varieties and deployments of knowledge for ideological purposes, which take place from period to period"

Power - [from Wolfreys - see General Resources below]. the three axes constitutive of subjectification, the other two "in the work of Michel Foucault, power constitutes one of being ethics and truth. For Foucault, power implies knowledge, even while knowledge is, concomitantly, constitutive of power knowledge gives one power, but one has the power in given circumstances to constitute bodies of knowledge, discourses and so on as valid or invalid, truthful or untruthful. Power serves in making the world both knowable and controllable. Yet, in the nature of power, as Foucault suggests in the first volume of his History of Sexuality, is essentially prescriptive, concerned more with imposing limits on its subjects

Self-positioning - [from Lois Tyson - see General Resources below] - "new historicism's claim that historical analysis is unavoidably subjective is not an attempt to legitimize a self-indulgent, 'anything goes' attitude toward the writing of history, Rather, the inevitability of personal bias makes it imperative that new historians be aware of and as forthright as possible about their own psychological and ideological positions relative to the material they analyze so that their readers can have some idea of the human 'lens' through which they are viewing the historical issues at hand."

Thick description - a term developed by Clifford Geertz; [from Charles Bressler. see General Resources below]: a "term used to describe the seemingly insignificant details present in any cultural practice. By focusing on these details. One can then reveal the inherent contradictory forces at work within culture."

14. Reception and Reader-Response Theory –

Reader response theory may be traced initially to theorists such as I. A. Richards (The Principles of Literary Criticism, Practical Criticism and How to Read a Page) or

Louise Rosenblatt - (Literature as Exploration or the Reader, the Text, the Poem). For Rosenblatt and Richards the idea of a "correct" reading--though difficult to attain - was always the goal of the "educated" reader (armed, of course, with appropriate aesthetic apparatus). For Stanley Fish (is There a Text in this Class?, Surprised by Sin: The Reader in "Paradise Lost" and Self-Consuming Artefacts: The Experience of the Seventeenth Century Reader), the reader's ability to understand a text is also subject a reader's particular "interpretive community." To simplify, a reader brings certain assumptions to a text based on the interpretive strategies he/she has learned in a particular interpretive community. For Fish, the interpretive community serves somewhat to "police" readings and thus prohibit outlandish interpretations, In contrast Wolfgang Iser argued that the reading process is always subjective. In The Implied Reader, Iser sees reading as a dialectical process between the reader and text. For Hans-Robert Jauss, however (Toward an Aesthetic of Reception, and Aesthetic Experience and Literary Hermeneutics), a reader's aesthetic experience is always bound by time and historical determinants.

Key Terms - Horizons of expectations - a term developed by Hans Robert Jauss to explain how a reader's expectations" or frame of reference is based on the reader's past experience of literature and what preconceived notions about literature the reader possesses (i.e., a reader's aesthetic experience is shaped by time and historical determinants). Jauss also contended that for a work to be considered a classic it needed to exceed a reader's horizons of expectations. Implied reader - a term developed by Wolfgang Iser; the implied reader [somewhat akin to an "ideal reader"] is's hypothetical reader of a text. The implied reader [according to Iser] "embodies all those predispositions necessary for a literary work to exercise its effect - predispositions laid down, not by an empirical outside reality, but by the text itself. Consequently, the implied reader as a concept has his roots firmly planted in the structure of the test, he is a construct and in no way to be identified with any real reader" (Greig E. Henderam and Christopher Brown Gineary of Literary Theory) Interpretive communities - a concept, articulated by Stanley Fish, that readers within an 'interpretive community" share reading strategies, values and interpretive assumptions (Barbara McManos) Transactional analysis - a concept developed by Louise Rosenblatt asserting, that meaning is produced in a transaction of a reader with a