

E23G TWENTIETH CENTURY LITERARY THEORY

Lecturer:	Dr. Richard Clarke; Room A30; Tel. No. 417-4411; E-mail: clarker@uwichill.edu.bb
Prerequisite:	E23F <u>History of Literary Criticism</u> (or equivalent)
Meeting Times:	Two compulsory 1-hour lectures per week: <ul style="list-style-type: none"> • Lec. 1 Tuesday 1 PM - 2 PM (ALT) • Lec. 2 Thursday 3 PM - 4 PM (LT2) One 1-hour tutorial, chosen from among: <ul style="list-style-type: none"> • Tut. 1 Tuesday 11 AM - 12 PM (TSR3) • Tut. 2 Tuesday 3 PM - 4 PM (TSR1) • Tut. 3 Thursday 5 PM - 6 PM (TSR2)
Office Hours:	Tuesday 4 PM - 5 PM Thursday 4 PM - 5 PM

COURSE DESCRIPTION

In E23G Twentieth Century Literary Theory, for which E23F is an indispensable foundation, students will study several of the most important *modern* schools of cultural and critical theory which have, in the wake of the rise to dominance of the *materialism* of thinkers like Karl Marx, Charles Darwin, and Friedrich Nietzsche in the late nineteenth century, posed a radical challenge to many of the most cherished and, most often, *idealist* assumptions of the largely Liberal Humanist views discussed in E23F. The following schools of criticism will be studied:

- Freudian Psychoanalysis / Jungian Archetypal Theory,
- Marxism,
- Phenomenology / Existentialism / Reader-Response and Reception Theory,
- Feminism, and
- Anti-colonial Theory.

In the case of each school, we will begin by exploring the philosophical framework informing the school in question before investigating its central critical tenets and main interpretative strategies. We will explore in particular what, if anything, its major theorists have to say about the following issues:

- *representation*: the nature of the relationship between the work and the real world,
- *authorship*: the nature of the relationship between the author and his /her literary work,
- *the reader*: the nature of the relationship between the reader and the literary work,
- *literary history*: the study of literary works in relation to each other and of the development of literature over time,
- *structure*: the form of literary works.

(Evidently, not every school will necessarily emphasise each of these issues.) To these ends, in the case of each school, we will compare seminal European and American essays with representative Feminist and Anti-colonial articles on the same topics (e.g. Jung's "On the Relation of Analytical Psychology to Literature" with Annis Pratt's "Archetypal Patterns in Women's Fiction" and with

Harris’s “History, Fable and Myth in the Caribbean and Guianas”; or Sartre’s Existentialism and Humanism with appropriate excerpts from De Beauvoir’s The Other Sex and Fanon’s The Wretched of the Earth). Moreover, through close examination of practical illustrations of these theories (especially with reference to Post-colonial literatures), students will be encouraged to apply the paradigms discussed in their own critical writings.

To study **Cultural Theory** is to seek to understand exactly how various thinkers from different historical periods and societies have sought to comprehend the physical and social world in which they find themselves as well as how this understanding has come to be expressed in particular cultural practices (literature, drama, dance, etc.). Cultural Theory has much in common with what some term Philosophy. We will focus in particular on the most important models of

- identity / subjectivity;
- knowledge; and
- culture / society

offered by seminal nineteenth century and modern philosophers such as Marx, Nietzsche, Sartre, and Fanon.

To study **Critical / Literary Theory** is to seek to understand exactly how readers (critics) interpret (criticise) texts, especially literary ones. Most scholars today would agree that there is no single meaning waiting to be simply *found* in any text. Meaning is, rather, *produced*, that is, it is a function of the different interpretative strategies which various readers bring to bear upon a text. A cardinal rule of modern literary criticism may be summed up as follows: the ‘answers’ you get from a text depend entirely upon the kind of ‘questions’ you put to it. The upshot of all this is that the same text legitimately means different things to different people. As a result, for example, a *Marxist* critic would necessarily come up with a different interpretation from that of an *Existentialist* critic of the same text, each of which is equally valid (providing that there is textual evidence to support the interpretation in question).

To put the foregoing another way, this is a course in what is today called **Intellectual / Cultural History**. Phenomena such as human identity or authorship are not immutable facts or indisputable givens but, rather, concepts, each of which has a discernible history. This is not to say that human beings do not possess an identity or that there are no such things as authors. It is to admit, rather, that not everyone necessarily shares the same interpretation of these ‘things.’ My notion of what is an author, for example, may or may not coincide with someone else’s. In this course, we shall examine some of the most important definitions of these issues historically offered. In short, thinkers from different historical periods stress various issues or aspects thereof and, as a result, often come to different conclusions from each other. This is largely because each social and historical context gives rise to a different world view and, thus, different interpretations of the world.

Assessment:

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| • Tutorial participation and / or presentation(s) | - | 10% |
| • Term paper | - | 30% |
| • Final examination | - | 60% |

Required Texts:

None. All required readings may be found in the E23G course kit in the library consisting of selected photocopies; the readings in the folder consist for the most part of key essays culled for the most part from the following texts (as indicated later):

- Adams, Hazard, ed. Critical Theory Since Plato * R
- Adams, Hazard, and Leroy Searle, eds.
Critical Theory Since 1965 * R
- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin, eds.
The Post-colonial Studies Reader * R
- Kaplan, Charles, ed. Criticism: the Major Statements R
- Newton, K. M., ed. Twentieth Century Literary Theory * R
- Rice, Philip, and Patricia Waugh, eds.
Modern Literary Theory: a Reader R
- Richter, David, ed. The Critical Tradition R
- Rivkin, Julie, and Michael Ryan, eds.
Literary Theory: an Anthology R
- Rylance, Rick, ed. Debating Texts: Readings in Twentieth Century Literary Theory and Method R
- Selden, Raman, ed. The Theory of Criticism: from Plato to the Present R

Recommended Texts:

The following are all introductions to or surveys of modern cultural and critical theory and philosophy:

- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin, eds.
The Empire Writes Back * R
- Eagleton, Terry Literary Theory: an Introduction * R
- Humm, Maggie Feminist Criticism: Women as Contemporary Critics R
- Jefferson, Ann, and David Robey, eds.
Modern Literary Theory: a Comparative Introduction * R
- Popkin, Richard Philosophy Made Simple * R
- Russell, Bertrand History of Western Philosophy R
- Selden, Raman A Reader's Guide to Contemporary Literary Theory R
- Rosemary Tong Feminist Thought: a Comprehensive Introduction * R
- Warburton, Nigel Philosophy: the Basics R
- Warburton, Nigel Philosophy: the Classics R

R indicates that the book in question is on reserve in the library. Students should note that they are not required to purchase any / all these texts, although if they wish to do so, they might consider in particular the ones marked by an asterisk. The texts listed here may or may not be in the bookstore; lecturers have no control over whether or not the bookstore orders what we request.

Students are cautioned that the **Required Readings** listed below are *absolutely essential* and should be read in the suggested order. Copies of the Required Readings for students to photocopy in turn may be found in the E23G folder in the library. Wherever possible, students are also encouraged to make use of the required anthologies (on reserve) as well as other sources (some on reserve) in the library. (The sources of particular essays are listed in brackets after each entry.)

You will also be provided with a list of **Recommended Readings** on the material covered each week. These are designed to provide necessary background and clarification. It is entirely up to you whether you choose to read them or not. You may find them especially useful, however, when it comes to assimilating the material covered in the lectures, writing term papers and/or preparing for the exam.

The **lectures** each week are devoted to carefully explicating, most often by means of detailed lecture handouts, the often difficult theories of literature and reading methodologies advanced in the required readings. Students should note that a good way to prepare for the lectures each week is to try to grasp the crucial points made in the required readings by attempting the relevant tutorial questions ahead of time. Perhaps the best way to grasp difficult readings, however, is to make a detailed précis thereof for oneself.

The **tutorial** each week is based on the lectures of the previous week. Sometimes it will involve discussing the questions provided on the material covered during that week. At other times, it will be devoted to applying to a particular literary work a specific reading methodology discussed in the lectures. Students should note that the tutorials offer them the opportunity to engage actively with the material delivered in the lectures.

The **term paper** should preferably be *typed* on a computer and must be written according to the guidelines set out in the MLA Handbook or the Faculty of Humanities Essay Writing Guidelines: *carelessly documented or presented work will be penalised.* Students should keep a copy of the essay submitted in case it gets lost.

Students should note that departmental regulations now decree that **students must pass at least one question in the final exam** in order to pass any course in Literatures in English.

READING SCHEDULE

MODULE ONE: PSYCHOANALYTIC AND ARCHETYPAL CRITICISM

Week 1: Introduction / Freudian Psychoanalysis and Jungian Analytical Psychology

Required Readings:

Lec. 1: General discussion of the aims of the course, requirements, etc.

Philosophy:

- Nigel Warburton Philosophy: the Basics:
“Mind”
“The External World”
- Nigel Warburton Philosophy: the Classics:
“Plato The Republic”
“René Descartes Meditations”
“John Locke An Essay Concerning Human Understanding”
“Immanuel Kant Critique of Pure Reason”

Feminism:

- Rosemary Tong Feminist Thought: a Comprehensive Introduction:
“The Varieties of Feminist Thinking”
- Humm, Maggie Feminist Criticism: Women as Contemporary Critics:
“Feminist Criticism”

(Anti-)colonialism:

- Jurgen Osterhammel Colonialism: a Theoretical Overview:
“‘Colonization’ and ‘Colonies’”
“‘Colonialism’ and ‘Colonial Empires’”
“Colonial Epochs”
- Bill Ashcroft, et al. The Empire Writes Back:
“Introduction”

Lec. 2: Freudian Psychoanalysis and Jungian Analytical Psychology

Preliminary Readings:

- Descartes, René “Knowledge is Not Ultimately Sensed Knowledge” (pp. 211-221 in James Gould, ed. Classic Philosophical Questions)
- Descartes, René Discourse on the Method: Part IV
- Charles Darwin “‘The Struggle for Existence and Natural Selection’ and ‘The Pre-Human in the Human’” (both in Richard Ellman, et al., eds. The Modern Tradition)

Required Readings:

- Sigmund Freud “The Dissolution of the Oedipus Complex” (in his Collected Works, ed. James Strachey)
- Sigmund Freud “The Dream-Work” (in his Introductory Lectures on Psychoanalysis)
- Carl Jung “The Collective Unconscious and Archetypes” and “The Principal Archetypes” (in Richard Ellman, et al., eds. The Modern Tradition)

Recommended Readings:

- Henri Ellenberger The Discovery of the Unconscious
Frieda Fordham An Introduction to Jung’s Psychology

Further Reading:

- Sigmund Freud Five Lectures on Psychoanalysis
Carl Jung Man and his Symbols

Tutorial Questions:

1. What do you understand by the terms *idealism* and *materialism*? How is an idealist model of identity different from a materialist model thereof?
2. “Modern humans are the result of a process of purely biological evolution. We bear the physiological traces within us of our ancestors.” Is this an accurate summation of Darwin’s

- argument in these two extracts from his The Origin of Species?
3. “Humans are not ‘souls temporarily imprisoned in the dungeon of the flesh.’ We are only flesh and blood and, only in that sense, prisoners of our biology--nothing more, nothing less.” To what degree does Darwin’s materialist theory of evolution pose a radical challenge to all forms of idealism?
 4. “Freud gives us a way of understanding how our *psychic maturation* is entirely determined by physiological factors.” Do you agree? What are stages into which this process is divided?
 5. Outline the theory of *masculinity* advanced by Freud in this essay, showing exactly how, in his view, the anatomically male infant acquires a *gendered* identity.
 6. Outline the theory of *heterosexuality*, showing exactly how, in his view, the anatomically male infant acquires a *heterosexual* orientation.
 7. What do you understand by the term *psyche*? How is the psyche structured, according to Freud? How does it come to be structured in this way?
 8. Define the following key Freudian terms: *libido*; the *Oedipus complex*; the *Castration complex*; the *Pleasure Principle*; the *Reality Principle*; the *conscious*; the *pre-conscious*; the *unconscious*; *repression*; *ego*; *superego*; *id*; the *split psyche*.
 9. In what ways does Freud’s model of identity present a radical challenge to the Cartesian *cogito*?
 10. How exactly do dreams, according to Freud, constitute the *royal road to the unconscious*? How exactly should one approach their interpretation?
 11. Define the following key Freudian terms: the *dream work*; the *manifest level*; the *latent level*; *condensation*; *displacement*.
 12. How exactly is the psyche structured, according to Jung?
 13. Define the following key Jungian terms: the *persona*; the *collective unconscious*; *archetype*; the *shadow*; *individuation*.
 14. To what, according to Jung, do dreams permit access in the final analysis? How exactly should one approach their interpretation?
 15. What is the importance of *myth*, according to Jung?
 16. Compare Freud’s views on the psyche and dreams with Jung’s.
 17. How is an understanding of Darwin’s views on evolution useful for an understanding of both Freud’s and Jung’s views of the psyche?

Week 2: Psychoanalytic and Archetypal Critical Theory

Required Readings:

Lec. 1:

- Sigmund Freud “Creative Writers and Day-Dreaming” (in Kaplan)
- Sigmund Freud “Some Analyses of Sample Dreams” (in his Introductory Lectures on Psychoanalysis)
- Sigmund Freud “On Hamlet and Oedipus” (in Bernard Dukore, ed. Dramatic Theory)
- Harold Bloom “The Dialectics of Poetic Tradition” (in Adams), “Poetry, Revisionism, and Repression” (in Newton), and “The Anxiety of Influence” (in Selden)

Lec. 2:

- Carl Jung “On the Relation of Analytical Psychology to Poetry” (in Adams)

Praxis: Marie Bonaparte “Selections from The Life and Works of Edgar Allan Poe: a Psycho-analytic Interpretation” (in Muller and Richardson, eds. The Purloined Poe)
 Maud Bodkin Archetypal Patterns in Poetry

Tutorial Questions:

1. Why are Freudians often accused of *reductivism* in their analysis of dreams? What do you understand by the term *vulgar Freudianism*?
2. What analogies does Freud perceive between a literary work and a dream? How useful in this respect is an understanding of Freud’s concepts of *condensation* and *displacement*?
3. What is the nature of the relationship which exists between a literary work and its writer, according to Freud? How different is Freud’s view in this regard from the conventional view of authorship?
4. What function does literature, according to Freud, perform for: A) the author; B) the reader?
5. What do you understand by the *uncanny* effect which some literature has, according to Freud, on the reader? What is responsible for this effect?
6. What do you understand by the term *literary history*? How does Bloom conceptualise the progression of literary history? To what extent is his model indebted to Freud’s notion of the Oedipus Complex?
7. Define the following terms as used by Bloom: the *anxiety of influence*; *belatedness*; *misreading*; and *revisionism*.
8. What analogies does Jung perceive between a literary work and a dream?
9. What is the nature of the relationship which exists between a literary work and its writer, according to Jung?
10. What salutary function does literature perform, according to Jung, and how does it accomplish this?
11. Compare the Freudian view of literature to the Jungian.

Week 3: Feminist Cultural and Critical Theory: Psychoanalytic / Archetypal Emphases
Required Readings:

Lec. 1: Psychoanalytic Feminism

- Nancy Chodorow “Family Structure and Feminine Personality” (in Michelle Rosaldo and Louise Lamphere, eds. Women, Culture and Society)
- Sandra Gilbert and Susan Gubar “Infection in the Sentence: the Woman Writer and the Anxiety of Authorship” (in Adams)
- Elaine Showalter “Towards a Feminist Poetics” (in Adams)
- Judith Gardiner “On Female Identity and Writing by Women” (in Elizabeth Abel, ed. Writing and Sexual Difference)

Lec. 2: Archetypal Feminism

- Carl Jung “From ‘The Syzygy: Anima and Animus’” (in Anthony Storr, ed. The Essential Jung)

- Annis Pratt Archetypal Patterns in Women's Fiction:
 "Introduction"
 "Archetypal Patterns in Women's Fiction" (also in Richard
 Sugg, ed. Jungian Literary Criticism)

Tutorial Questions:

1. Outline Freud's theory of *femininity* showing how, in his view, the anatomically female infant acquires a *gendered* identity different from the male's. In what ways have his views in this regard been controversial, not least amongst feminists?
2. What, according to Chodorow, are the two most important determinants on the psychic maturation of both males and female? How are her views in this respect significantly different from Freud's?
3. "If Freud portrays femininity as a rather precarious gender, one predicated upon lack and envy directed towards the male, Chodorow portrays femininity in a much more positive light and masculinity in a negative one." How exactly does Chodorow conceptualise both masculinity and femininity?
4. Given that women have long existed in a patriarchal society, what is the central question for feminists, according to Gilbert and Gubar?
5. How do Gilbert and Gubar conceptualise the relationship between the woman writer and: A) her male precursors? B) her female precursors?
6. What do you understand by the concepts of the *anxiety of authorship* and *revision* advanced by Gilbert and Gubar? In what exactly does the *anxiety of authorship* consist for women writers?
7. How is the *anxiety of authorship* related to Bloom's concepts of the *anxiety of influence*, *misreading*, etc.? Is it an example of what Gilbert and Gubar describe as feminists *talking back* to males?
8. What does Showalter mean by the terms *gynocriticism* and *feminist critique*, respectively?
9. Showalter writes of the importance for the woman writer of finding female precursors and establishing a feminine literary tradition. Into what stages does Showalter divide the literary history of English women writers?
10. What is the nature of the relationship which links, according to Showalter, women writers to their female predecessors?
11. How does Jung conceptualise both masculinity and femininity? What do you understand by the terms *anima* and *animus* in this regard?
12. Does Pratt accept Jung's model of gender? What do you understand by the concept of *volant* which she borrows from the French feminists? Does it explain her own relationship to Jung or that of Gilbert and Gubar to Bloom or Chodorow to Freud?
13. Why, according to Pratt, notwithstanding individual or cultural differences, do archetypal images and patterns endure?
14. Do men and women possess the same archetypes, according to Pratt? If not, why?
15. What do you understand by the *inductive* approach to literature which Pratt recommends for archetypal criticism?
16. Does male-authored literature express the same archetypes as female-authored literature,

- according to Pratt? If not why?
17. Explain what Pratt means when she writes that women writers create narratives manifesting an acute tension between what any normal human being might desire and what a woman must become. Women's fiction reflects an experience radically different from men's because our drive towards growth as persons is thwarted by our society's prescriptions concerning gender. . . . [T]he tension between what Apollo intends and Daphne is willing to accept, between forces demanding our submission and our rebellious assertions of personhood, characterise far too much of women's fiction to be incidental. . . . Our quests for being are thwarted on every side by what we are told to be and to do, which is different from what men are told to be and to do. (6)
 18. What are the principal archetypes to be found in literary works written by women, according to Pratt? In what narrative patterns do they tend to manifest themselves in these works?
 19. What important psychological function do the archetypes found in women's literature perform for women readers, according to Pratt? How does it accomplish this?

Week 4: Anti-colonial Cultural and Critical Theory: Psychoanalytic / Archetypal Emphases

Required Readings:

Lec. 1:

- Frantz Fanon "The Negro and Psychopathology" (in his Black Skins White Masks)
- Kamau Brathwaite "Timehri" (in Orde Coombs, ed. Is Massa Day Done?; also in The Routledge Anthology of West Indian Literature)
- Kamau Brathwaite "Nation Language" (in Ashcroft, et al. PCSR)
- Kamau Brathwaite "Roots" (in his Roots)

Lec. 2:

- Wilson Harris "The Limbo Gateway" (in Ashcroft et al., eds. PCSR; excerpt from his "History, Fable and Myth in the Caribbean and Guianas)

Tutorial Questions:

1. "Sex is to gender as skin-colour is to race." What do cultural theorists who investigate the nature of race and racism mean by this?
2. What exactly, according to Fanon, is the cause of white or anti-black racism? How does Fanon use Freudian thought in particular to explain this phenomenon?
3. How is racism perpetuated, according to Fanon, What exactly is the cause of the colonised negro's *psychopathological* condition? How does Fanon use Jungian thought in particular to explain this phenomenon?
4. In what way exactly is the negro's psyche split? Of what precisely do the negro's Superego and Id (unconscious) consist? How is this similar to and different from a European's split psyche?

5. In what ways is Fanon's model of the negro's psyche influenced by at the same time that it is an important rewriting / misreading / revision of both Freudian and Jungian thought?
6. Why is the West Indian's quest for his / her African 'roots' indispensable, according to Brathwaite in "Timehri"?
7. In what, according to Brathwaite, does the "submerged area" of the consciousness of Caribbean peoples consist? How are his views here informed by Fanon's account of the split psyche of the colonised negro?
8. What links does Brathwaite perceive between what he calls "nation language" and this 'submerged' area? In what ways does nation language function analogously to dreams in the Freudian / Fanonian schema?
9. Why does Brathwaite prefer to use the term *nation language* instead of *dialect*?
10. Why does Brathwaite lambaste the educational system which has prevailed in the West Indies up until recently?
11. What is the basic principle, according to Brathwaite in "Roots," which unites all West Indian literary works?
12. In what ways have literary critics found Fanon's model of racism and its effect on the colonised negro's psyche useful for the study of literature?
13. Identify two archetypes which Harris notes in myths, literary and other cultural practices of the Caribbean. Explain: A) their derivation from specifiable historical experiences; and B) how they connote not only negative phenomena like fragmentation or death consequent upon colonialism but also positive ones like reunification and rebirth.
14. What are the two most important cultural heritages from which these archetypes are drawn? Are there also other cultural heritages in the region which cannot be ignored? If so, what are these?
15. What, according to Harris, is the consequence of looking too much back to the past on the part of many regional historians and scholars? In what sense, by contrast, is the Caribbean a "gateway society" (381)?
16. What does Harris mean when he writes in "Oedipus and the Middle Crossing" that "arts of wholeness are less easily defined than politics of repression and sublimation" (15)?
17. Why does Harris speak of the literary and other cultural practices of the region as offering a "profound art of compensation" (381)?
18. 'Healing archetypes inherent in certain myths and in some of the arts of the region provide the means by which the psychic self-division consequent upon the region's brutal history may be resolved.' Does this statement offer a fair assessment of Harris's thesis in "The Limbo Gateway"?
19. Compare the Fanonian approach to criticism with Harris's.

MODULE TWO: MARXIST CRITICISM

Week 5: Marxism

Preliminary Readings:

- John Locke "Knowledge is Ultimately Sensed" (pp. 224-235 in James Gould, ed. Classic Philosophical Questions)
- John Locke An Essay Concerning Human Understanding (selection in Adams)
- G. W. F. Hegel "History as the Self-Realization of Spirit" (in Richard Ellman, et al., eds. The Modern Tradition)

Required Readings:**Lec. 1:**

- Karl Marx "Preface to A Contribution to the Critique of Political Economy" (in Adams)
- Karl Marx "Consciousness Derived from Material Conditions [from The German Ideology]" (in Richter)

Lec. 2:

- Georg Lukács "Class Consciousness" (in Terry Eagleton, ed. Ideology)

Tutorial Questions:

1. What does Locke mean when he describes the human mind prior to sensory experience as a *tabula rasa*?
2. What do you understand by Hegel's notion of the *expressive totality*?
3. How does Hegel explain the history of mankind and human civilisation? How does the concept of the *dialectic* figure in this explanation?
4. What do you think Marx meant by his claim that he had "stood Hegel on his head"? How does Marx conceptualise the relationship between his own theories and those of Hegel?
5. What does Marx mean when he writes: "It is not the consciousness of men which determines their social being, but, on the contrary, their social being that determines their consciousness"?
6. What do Marxists mean when they argue that any society should be conceptualised in terms of the *Base / Superstructure model*? What is the precise nature of the relationship linking Base to Superstructure?
7. What does Marx mean when he argues that history proceeds *dialectically*? How is his dialectical concept of history different from Hegel's?
8. Briefly summarise Marx's dialectical account of European history.
9. Define the following key Marxist terms: idealism; materialism; the Economic Mode of Production; determination; reflection; means of production (MOP); forces of production (FOP); social relations of production (SROP); the ruling class; the bourgeoisie; the proletariat; ideology; the dominant ideology; false consciousness; class-consciousness; feudalism; capitalism; communism.
10. How does Lukács adapt Hegel's notion of the *expressive totality* in order to comprehend the *social totality*? How is his view in this regard different from the traditional Base / Superstructure model?
11. What, according to Lukács, are the four features characteristic of the social totality?
12. What do you understand by Lukács's concept of *class consciousness*? Which class possesses it and why? Why is it a prerequisite for social transformation?

Week 6: Marxist Critical Theory**Required Readings:****Lec. 1:**

- Christopher Cauldwell Illusion and Reality:

Feminist Historical Materialism” (in Sandra Kemp, et al., eds. Feminisms)

Lec. 2:

- Myra Jehlen “Archimedes and the Paradox of Feminist Criticism” (in Warhol and Herndl, eds. Feminisms)

Tutorial Questions:

1. How does Engels conceptualise the structure of patriarchy and, thus, the oppression of women?
2. What do you understand by the term *ideologies of gender*? What determines them? What is their function?
3. “For Marxist feminists, gender inequality is a consequence of economic inequality.” Is this an accurate summation of the views of thinkers like Engels?
4. How does Mitchell conceptualise the structure of patriarchy and, thus, the oppression of women?
5. What exactly does Hartsock mean when she speaks of a *feminine standpoint*?
6. How is the concept of a feminine standpoint a useful one for understanding the project in which feminist women writers are engaged?
7. How, according to Jehlen, do male authors perpetuate men’s “assumptions about women” (75) and how ought women critics to approach such works?

Week 8: Anti-colonial Theory: Marxist Emphases

Required Readings:

Lec. 1:

- Oliver Cromwell Cox “Race Relations--its Meaning, Beginning and Progress” (in his Caste, Class, and Race)
- Aimé Césaire “From Discourse on Colonialism” (in Patrick Williams, et al., eds. Colonial Discourse and Post-colonial Theory)

Lec. 2:

- Ngũgĩ Wa Thiong’o “Literature and Society” (in his Writers in Politics)
- Aimé Césaire “The Responsibility of the Artist” (in Wilfred Cartey, et al., eds. The Africa Reader)
- George Lamming “The Occasion for Speaking” (in Bill Ashcroft, et al., eds. PCSR; also in his The Pleasures of Exile)

Tutorial Questions:

1. In what sense, according to Cox, is white (or anti-negro) racism an ideology? What determines racist ideologies? What function do they serve?
2. Outline some of the harmful ideological effects which colonialism had upon both coloniser and colonised, according to Césaire.
3. What link does Ngũgĩ perceive between imperialism / colonialism / neo-colonialism, racism,

- and the *canon*?
4. What does Ngugi mean when he writes that the struggle for national liberation involves the “dialectical negation of the colonial process” and is one waged under the banner of “racial nationalism”?
 5. What role, according to Ngugi, should the post-colonial writer play in the struggle against colonialism and neocolonialism?
 6. What contribution, according to Césaire, ought the post-colonial writer to make to the process of decolonisation?
 7. In what ways, according to Lamming, do West Indian and African writers share a “common political predicament” (15) and in what ways do they not?

MODULE THREE: PHENOMENOLOGY / EXISTENTIALISM / READER-RESPONSE AND RECEPTION THEORY

Week 9: (Existentialist) Phenomenology

Required Readings:

Lec. 1:

- G. W. F. Hegel “Master and Slave” (in Patrick Gardiner, ed. Nineteenth Century Philosophy)
- Friedrich Nietzsche “Truth and Falsity in an Ultramoral Sense” (in Adams)

Lec. 2:

- Jean-Paul Sartre Existentialism and Humanism (a small booklet)

Tutorial Questions:

1. What do you understand by Hegel’s notion of the Master-Slave dialectic?
2. What does Nietzsche mean when he writes that ‘there are no facts, only interpretations’?
3. What does Sartre mean when he writes that ‘existence precedes essence’?
4. Does Sartre believe in the possibility of absolute truth? If not, why? To what degree are his views in this regard influenced by Nietzsche?
5. Does Sartre believe in the existence of an absolute or objectively ascertainable moral code? If not, why?
6. Does Sartre believe that human identity is pre-given or constructed?
7. What role does *intersubjectivity* play in the formation of human identity, according to Sartre? To what degree are his views in this regard influenced by Hegel’s notion of the Master-Slave dialectic?
8. Compare Sartre’s views on truth, morality and identity to Plato’s.

Week 10: Phenomenological / Existentialist / Reader-Response and Reception Cultural and Critical Theory

Required Readings:

Lec. 1:

- Jean-Paul Sartre “Why Write?” (in Adams)

- Georges Poulet “Criticism and the Experience of Interiority” (in Selden)

Lec. 2:

- Wolfgang Iser “Indeterminacy and the Reader’s Response” (in Newton)
- Stanley Fish “Interpreting the Variorum” (in Newton)
- Hans Robert Jauss “Literary History as a Challenge to Literary Theory” (in Selden)

Tutorial Questions:

1. Why does Sartre not believe in the possibility of *realism*, that is, that the literary work can hold a mirror up to reality?
2. Why, according to Sartre, must the critic look not for the accuracy of a representation (mimesis) but for the author’s *intention*, i.e. what s/he set out to say?
3. Do readers, according to Sartre, bring their own intentions to literary works?
4. Why, according to Sartre, is the literary work in the final analysis a ‘synthesis of author and reader’? To what degree does such a view derive from his comments on *intersubjectivity*?
5. What does Sartre have to say about the impact that literary works have on readers? What is the role played by his concept of ‘freedom’ in this regard?
6. What, according to Poulet, ought a critic to look for in a literary work? What role in this quest does Poulet ascribe to the reader?
7. In recent years, what both the Reception (Iser) and the Reader-Response (Fish) schools of criticism have argued that the reader is less a ‘passive consumer’ than an ‘active producer of meaning.’ What do you understand by this distinction? Do you agree with it?
8. “The same text will yield as many interpretations as the number of different interpretive strategies brought to bear on it.” Is this an accurate summation of the views of both Iser and Fish?
9. What do you understand by Fish’s concept of an *interpretive community*? How does this shape how readers read?
10. What do you understand by the *effective* model of literary history proposed by Jauss? How is it radically different from traditional models thereof?

Week 11: Feminist Cultural and Critical Theory: Phenomenological / Existentialist Emphases

Required Readings:

Lec. 1:

- Simone de Beauvoir “Introduction to The Second Sex” (in Marks and deCourtivron, eds. New French Feminisms)
- Dale Spender “Extracts from Man Made Language” (in Deborah Cameron, ed. The Feminist Critique of Language)
- Shulamith Firestone “The Dialectic of Sex” (in Linda Nicholson, ed. The Second Wave: a Reader in Feminist Theory)

Lec. 2:

- Simone de Beauvoir “From The Second Sex: ‘Summary’ and ‘Myth and Reality’” (in

- Adams)
Adrienne Rich “When We Dead Awaken: Writing as Re-Vision” (in her On Lies, Secrets and Silence)
- Patrocínio Schweickart “Reading Ourselves: toward a Feminist Theory of Reading” (in Warhol and Herndl, ed. Feminisms)

Tutorial Questions:

1. How does De Beauvoir conceptualise the structure of patriarchy and, thus, the oppression of women?
2. What do you understand by de Beauvoir’s comment that woman has historically been defined in relation to man? How is this linked to the concept of *intersubjectivity*?
3. What does De Beauvoir mean when she writes that the “drama of woman lies in this conflict between the fundamental aspirations of every subject--who always regards the self as the essential--and the compulsions of a situation in which she is the inessential”?
4. What do you understand by Firestone’s concept of a *sex-class*?
5. How does Firestone conceptualise the structure of patriarchy and, thus, the oppression of women?
6. Compare the model of patriarchy advanced by De Beauvoir and Firestone with Marxist Feminist models (e.g. Engels’s) thereof discussed earlier.
7. Does Spender believe that language is a neutral, objective mirror held up to reality?
8. What does Spender mean when she argues that men “as the dominant group, have produced language, thought, and reality” (106)? What effect has this had on women?
9. What myths about women, according to de Beauvoir, has male-authored literature historically propagated?
10. Why, according to Rich, ought the woman writer to engage in an act of *re-vision*?
11. In what ways, according to Schweickart, are women ‘immasculated’ by their encounter with androcentric literature?
12. In what ways, according to Schweickart, is Poulet’s methodology a useful one for critics who seek to construe women’s texts as the “manifestation of the subjectivity of the absent author”?

Week 12: Anti-colonial Cultural and Critical Theory: Phenomenological / Existentialist Emphases

Required Readings:

Lec. 1:

- Frantz Fanon “Concerning Violence” (in his The Wretched of the Earth)
- Kamau Brathwaite “Creolisation in Jamaica” (in Bill Ashcroft, et al., eds. The Post-colonial Studies Reader; extract from his The Development of Creole Society in Jamaica)

Lec. 2:

- Frantz Fanon “On National Culture” (in his The Wretched of the Earth)
- George Lamming “The Negro Writer and His World” (in his George Lamming—Essays,

Addresses and Interviews)

- Bill Ashcroft, Gareth Griffiths, and Helen Tiffin
The Empire Writes Back:
 “Abrogation and Appropriation” (Part I of Ch. 2 ‘Re-Placing Language’)

Tutorial Questions:

1. How does Fanon in The Wretched of the Earth rewrite Cox’s Base/superstructure model in order to prioritise race over class as the crucial determinant in colonial societies?
2. Why does Fanon describe colonial society in The Wretched of the Earth as a *Manichean* world?
3. How does Fanon use the concept of Manicheism to explain white racism?
4. What does Brathwaite mean when he describes Jamaican and, by extension, West Indian culture as *creolised*?
5. How has this process of creolisation shaped the artistic practices of the region?
6. Into what stages does Fanon divide the process of cultural decolonisation which Europe’s former colonies must undergo?
7. What does Lamming mean when he writes that the “Negro becomes conscious of his own presence as a result of the regard of the Other” (36)?
8. What exactly does Lamming mean when he writes that it is by virtue of the “fundamental need to redefine himself for the comprehension of the Other” (40) that the Negro writer “joins hands, not so much with a Negro audience, as with every other writer whose work is a form of self-enquiry, a clarification of relations with other men, and a report of his own very highly subjective conception of the possible meaning of man’s life” (40)?
9. What are Lamming’s principal intellectual debts in this essay?
10. What do Ashcroft, Griffiths, and Tiffin mean by the concept of ‘abrogation and appropriation’? How is this concept important for an understanding of Post-colonial literature?

TERM PAPER

Deadline: Tuesday, March 6 2001 (*Late submissions will be penalised*)

Suggested Length: 1500 - 2000 words. (*I will not read anything that exceeds this limit*)

Answer **One** (1) of the following questions:

1. “For Freud, a literary work is analogous to its author’s dream.” What is the precise nature, according to Freud, of the relationship between the literary work and its author?
2. Referring closely to his concept of the *anxiety of influence*, discuss Bloom’s conception of authorship and, by extension, literary history.
3. Illustrating you answer with reference to a *brief* literary work of your choice, outline the main objectives of and characteristic steps taken by a Freudian critic.
4. “For Jung, the significance of a literary work transcends the personal life of its author.” Discuss.
5. Illustrating you answer with reference to a *brief* literary work of your choice, outline the main objectives of and characteristic steps taken by a Jungian critic.
6. Referring closely to their concept of the *anxiety of authorship*, discuss Gilbert’s and Gubar’s conception of authorship and, by extension, literary history.
7. Discuss how **TWO** of the following Anti-colonial theorists have sought to apply Fanon’s conception of racism and the *psychopathology* of the colonised negro to the study of literature:
 - Kamau Brathwaite
 - Wilson Harris

WARNING

Essays must be written according to the guidelines laid out in The MLA Handbook and summarised in the pamphlet Faculty of Humanities Guidelines on Essay-Writing (available from the Faculty Office). Poorly presented and documented essays will be penalised.

Students should keep a copy of their term paper for themselves in case it gets lost.

Since Module One: Psychoanalytic / Archetypal Criticism is tested by this assignment, the final exam will test knowledge of the remaining modules: Module Two: Marxism and Module Three: Phenomenology / Existentialism / Reader-Response theory.