



## Reading Schedule

**AA Pedagogical Note:** Students are put on notice from Students are put on notice from Students are put on notice from  
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 revising for the final exam.

### W E E K O N E: Pre-modernity, Modernity, Postmodernity and Post-coloniality

#### Topics:

1. Rationalism, Empiricism and Skepticism
2. The Essential or Cartesian Self
3. The possibility of Absolute Knowledge
4. Absolute Morality
5. Contesting the *grand legitimating master narratives* of Modernity and Imperialism.
6. The6. The *decentering* of th of the C of the Cartesian/imperialist subject: the material determinants of  
 gender and race; the unconscious.
7. The7. The *social construction of knowledge*: T: Truth ver: Truth versus interpretation ; the importa  
 the factors of class, gender and race in the making of all truth-claims.
8. The8. The indispensability of language to the construction of human experi8. The indispensability  
*instability of signification*
9. The9. The challenge to orthodoxies: *de-naturalising* those things we unthinkingly assume to those things  
 natural and showing them to be *human/social constructions*
10. God is Dead and the end of morality
11. The challenge to *mimetic* and *expressive* models of art

#### Recommended Readings:

- A. 1) Plato Selected Readings from The Republic
- 2) René Descartes Discourse on Method

- B.** 1) Gareth Griffiths The Post-colonial Project: Critical Approaches and Problems  
2) Stephen Slemon Post-colonial Critical Theories

**Secondary Readings:** 1) Christopher Janaway Ancient Greek Philosophy I: the Pre-Socratics and Plato (in A. C. Grayling, ed. Philosophy)  
2) Roger Scruton Modern Philosophy I: the Rationalists and Kant (in A. C. Grayling, ed. Philosophy)  
3) A.C. Grayling Modern Philosophy II: the Empiricists (in A. C. Grayling, ed. Philosophy)  
4) Anthony Harrison-Barbet Knowledge (in his Mastering Philosophy)  
5) ---. Ethics (in his Mastering Philosophy)  
6) ---. Metaphysics (in his Mastering Philosophy)

**Further Reading:** 1) Plato The Republic  
2) René Descartes Discourse on Method  
3) ---. Meditations on the First Philosophy  
4) John Locke Essay Concerning Understanding

## W E E K T W O: Saussurean Linguistics

### Topics:

1. Mimesis and Expression.
2. Saussure's critique of theories of linguistic *referentiality* and *expressivism*.
- 3.. *Sign, referent, signifier, signified, signification, system or structure, différence* (pure disdistinction), distinction), *binary oppositions, diachrony, synchrony, parole, langue, t, paradigmatic and syntagmatic axes*.
- 4.4. The importance of binary oppositions to all meaning and the knowledge of exteriority is necessarily shaped thereby.
5. Decentering the Cartesian subject: consciousness does not pre-exist language.
- 6.6. 6. I6. If a) language neither expresses pre-existent ideas nor serves merely to label reality and b)b) if meaning is determined systemically, then subjectsb) if meaning is determined systemically, then language. Rather, language uses or speaks the subject.
7. Some implications of Saussure for literary criticism: Semiotics and Structuralism.

### Required Readings:

- A.** 1) Ferdinand de Saussure: From Course in General Linguistics  
2) Roman Jakobson The Metaphoric and the Metonymic Poles
- B.** 1) Emile Benveniste Subjectivity in Language  
2) Stephen Greenblatt Power, Sexuality and Inwardness in Wyatt's Poetry  
3) Henry Louis Gates Frederick Douglass and the Language of the Self

**Secondary Readings:** 1) David Robey Modern Linguistics and the Language of Literature (in Jefferson and Robey, eds. Modern Literary Theory)  
2) Jonathan Culler The Linguistic Basis of Structuralism (in David Robey, ed. Structuralism: an Introduction)  
3) ---. Structuralist Poetics passim  
4) Terry Eagleton Structuralism and Semiotics (in his Literary Theory: an Introduction)  
5) Terrence Hawkes Structuralism and Semiotics passim  
6) Frederic Jameson The Prison-house of Language  
7) Kaja Silverman From Sign to Subject: a Short History (in her The Subject of Semiotics)  
8) ---. Similarity and Contiguity (in her The Subject of Semiotics)

**Further Reading:** 1) Ferdinand de Saussure Course in General Linguistics passim  
2) Emile Benveniste Problems in General Linguistics passim

- 3) ---. The Nature of the Linguistic Sign (in Adams and Searle, eds. Critical Theory Since 1965)
- 4) Roman Jakobson and Morris Halle Fundamentals of Language *passim*
- 5) Jonathan Culler Semiotics as a Theory of Reading (in Newton, ed. Twentieth Century Literary Theory: a Reader)
- 6) Yuri Lotman The Content and Structure of the Concept of Literature (in Newton, ed. Twentieth Century Literary Theory: a Reader)

### **W E E K T H R E E: Structuralism I--Narratology**

#### **Topics:**

1. Aristotle: the founder of narratology or the study of narrative structure
2. R.S. Crane and the Chicago school: the Neo-Aristotelians
3. The rethinking of traditional narratology in the wake of Saussure
4. Todorov's *grammar of narrative*: all the syntactical rules of sentence structure applied to a narrative: agent, predicate (adjectival [descriptive] and applied to a narrative: agent functions)
5. *Proposition*: minimal unit of narrative (it may be either an agent or an action)
6. A group of propositions form a sequence: the basic equilibrium --> in the following order: equilibrium
7. A succession of sequences form a text: these sequences may be strung of ways: *embedding* (story within a story) +/- *linking* (one after the other) *alternation* (interlacing)
8. Todorov on The Decameron
9. Is narratology too ahistorical a critical approach for it to be of much use in colonial or Feminist projects?

#### **Required Readings:**

- A.
  - 1) Tzvetan Todorov Structural Analysis of Narrative
  - 2) Tzvetan Todorov The Grammar of Narrative
- B.
  - 1) Sunday Anozie Extracts from Structural Models and African Poetics and Structural and African Folklore
  - 2) Jay Edwards Structural Analysis of the Afro-American Trickster Tale

- Secondary Readings:**
- 1) Ann Jefferson Structuralism and Post-Structuralism (in Jefferson and Robey, eds. Modern Literary Theory)
  - 2) Terry Eagleton Structuralism and Semiotics (in his Literary Theory: an Introduction)
  - 3) Raman Selden Structuralist Theories in his A Reader's Guide to Contemporary Literary Theory
  - 4) Shlomith Rimmon-Kenan Narrative Fiction: Contemporary Poetics
  - 5) Robert Scholes Structuralism in Literature
  - 6) ---. Semiotics and Interpretation

- Further Reading:**
- 1) Vladimir Propp Morphology of the Folktale (see also excerpt in Selden, ed. The Theory of Criticism)
  - 2) A.-J. Greimas On Meaning
  - 3) Roland Barthes The Structural Analysis of Narrative (in Kaplan, ed. Criticism: the Major Statements)
  - 4) Gérard Genette Narrative Discourse
  - 5) Gérard Genette Frontiers of Narrative (in his Figures of Literary Discourse)
  - 6) Mieke Bal Narratology: Introduction to the Theory of Narrative

### **W E E K F O U R: Structuralism II--Realism vs. Reality-effect**

**Topics:**

1. Plato's notion of mimesis
2. Auerbach 2. Auerbach and Watt on Realism and the genre of prose fiction as being 2. Auerbach and Watt on excellent
3. Realism vs. Reality-effect: Reality as the product of a certain signifying system
4. McWatt 4. McWatt on challenges to 4. McWatt on challenges to the realist tradition mounted by recent We

**Required Readings:**

- A. 1) Ian Watt Realism and the Novel Form
- B. 1) Roland Barthes On the Reality Effect in Descriptions  
2) 2) Mark McWatt 2) Mark McWatt Beyond the Novel: Prolegomena to any Future Theory of Fiction

**Secondary Readings:** 1) Wayne Booth The Rhetoric of Fiction  
2) Michael McKeon The Origins of the English Novel, 1600-1740  
3) R. Kershner The Twentieth Century Novel: an Introduction

**Further Readings:** 1) Erich Auerbach Mimesis passim  
2) Ian Watt The Rise of the Novel

**WEEK FIVE: Historical Fiction: re-presentation or re-construction?****Topics:**

1. The 1. The indispensability 1. The indispensability of narrative forms to the production of 1. The indispens viewview that view that thereview that there are archetypal narrative forms which structure the which we impose upon the world.
2. The subjective (rather than objective) nature of historical inquiry.
3. The 3. The literary nature of the historical text: White's view that our interpretation of the past is largelylargely a function of *emplotment*, i.e. there s, i.e. there s no doubt that events really occurred the the pastthe past but the sense the past but the sense which we make of them is a function of whichwhich we use to tell the story (the same historical event [e.g. the French Revolution] couldcould be recounted as a tragedy, a satire, etc., could be recounted as a tragedy, a satire, etc., de
4. *Historiographic metafiction*: fiction that foregrounds the fact that the past cannot be re presentedpresented as it realpresented as it really waspresented as it really was (all we have access been ideologically and discursively constructed).
5. The 5. The Post-colonial response 5. The Post-colonial response to White et 5. The Post-colonial response to processprocess of both underscoringprocess of both underscoring theprocess of both underscoring
6. 6. The challenge, in the wake of White, to the noti 6. The challenge, in the wake of White, to the no novel:novel: doesnovel: does a novel such as Lamming's In the Castle of my Skin have any have historicalhistorical accuracy, given that all accounts of the past, historical or literary, are subjective emplotments of real events?

**.Required Readings:**

A. 1) Hayden White *The Historical Text as Literary Artifact*

B. 1) Linda Hutcheon *Historiographic Metafiction*

2) Evelyn O Callaghan *Historiographic Metafiction*

**Secondary Readings:**

1) M.C. Lemon *The Discipline of History and the History of Thought*

2) Robert Young *White Mythologies: Writing History and the West*

3) Paul Hamilton *Historicism*

**Further Reading:**

1) Northrop Frye *Anatomy of Criticism*

2) Louis Mink *Narrative Form as a Cognitive Instrument* (in Robert H. Canary and Henry Kozicki, eds. *The Writing of History: Literary Form and Historical Understanding*)

3) R.G. Collingwood *The Limits of Historical Knowledge* (in his *Essays in the Philosophy of History*)

4) ---. *The Idea of History*

5) Hayden White *The Value of Narrative in the Representation of Reality* (in his *The Content of the Form*)

6) ---. *The Quest on of Narrative in Contemporary Historical Theory* (in his *The Content of the Form*)

7) ---. *Metahistory*

8) ---. *The Content of the Form*

9) Helen Tiffin *Post-Colonialism, Post-Modernism and the Rehabilitation of Post-Colonial History* *JCL* 23 (1988): 169-81

**W E E K S I X: The Bakhtin Circle's Dialogical Critique of Saussurean Linguistics****Topics:**

1. Bakhtin's notion of *discourse*.

2. Bakhtin's Marxist critique of Saussure: Bakhtin seeks to a) re-  
of *parole* which Saussure downplays (while the principles that un-  
[langue] outlined by Saussure are undeniable, language is not  
in isolation from the lived contingencies of social life; in isolation from the lived contingencies of  
at a particular place and at a particular place and time by specific individ-  
view, signs have both a denotative [or literal] view  
dimension); b) re-emphasise the importance of *diachrony* also downpl-  
Saussure (as a result of the foregoing, it is important to understand the histor-  
various uses to which a given sign has been put), various uses to which a given sign has  
between the sign and its user without reverting to erroneous notions of an  
autonomous self (people do use language [rather than t-  
in ways of their own choosing, language being necessarily ideolo-

3. Bakhtin's Saussurean critique of traditional Marxism: Bakhtin seek-  
bet between the sign and its socio-historical context without resorting to the  
notions of mimesis that Saussure destroyed.

4. Bakhtin's critique of traditional Marxism: language does not only express the  
view of the ruling class (i.e. the dominant ideology); rather, each  
intersection of the several competing social points of view  
different classes and other social classes and other social  
(inherent in each sign is a *dialogue* of social voices).

**Required Readings:**

- A. 1) The Bakhtin Circle Language, Speech, and Utterance and Verbal Interaction
- B. 1) ---. Social Heteroglossia

### **W E E K S E V E N: The Bakhtin Circle on the Novel**

#### **Topics:**

- 1.1. Literature as1. Literature as simultaneously expressing several different points of view (and of the author): *heteroglossia, polyphony, double-voiced discourse*,
- 2.2. Rethinking2. Rethinking literary tradition in terms of *stylization* and *parody*: restoring agency to the writer.
3. The Bakhtinian notion of intertextuality.
4. The *Carnavalesque*.

#### **Required Readings:**

- A. 1) The Bakhtin Circle Heteroglossia in the Novel  
2) Wendell V. Harris Bakhtinian Double-Voicing in Dickens and Eliot
- B. 1) ---. Carnival Ambivalence  
2) Michael Bristol Carnival and the Institutions of the Theatre in Elizabethan England

- Secondary Readings:**
- 1) Michael Holquist Dialogism: Bakhtin and his World
  - 2) Simon Dentith Volosinov and Bakhtin on Language (in his Bakhtinian Thought: an Introductory Reader)
  - 3) ---. Bakhtin on the Novel (in his Bakhtinian Thought: an Introductory Reader)
  - 4) ---. Bakhtin s Carnival (in his Bakhtinian Thought: an Introductory Reader)

- Further Reading:**
- 1) Simon Dentith, ed. Bakhtinian Thought: an Introductory Reader *passim*
  - 2) Pam Morris, ed. The Bakhtin Reader *passim*
  - 3) V.N. Volosinov Marxism and the Philosophy of Language
  - 4) Mikhail Bakhtin The Dialogic Imagination (especially Discourse in the Novel )
  - 5) ---. Problems of Dostoevsky s Poetics

### **W E E K E I G H T: Post-Colonial Appropriations of Bakhtin**

#### **Topics:**

- 1.1. The analogies between Brathwaite s emphases on *orality, history, creolization* and *nation language* and and Bakhtin s emphases on *parole, diachrony, heteroglossia* and *double-voiced-discourse*.
2. Bakhtin s notions of *parody* and *stylization*.
3. *Abrogation and appropriation*: writing back and the agency of the author.
3. *Counter-discourse*: contesting imperial author-ity.

#### **Required Readings:**

- A. 1) Edward Kamau Brathwaite Creolization in Jamaica

2) ---. Nation Language

- B.** 1) Bill Ashcroft, Gareth Griffiths and Helen Tiffin *Re-placing Language: Textual Strategies in Post-colonial Writing*  
2) Helen Tiffin *Post-colonial Literatures and Counter-Discourse*

**Secondary Readings :** 1) Bill Ashcroft, et al. *The Empire Writes Back*

**Further Reading:** 1) Kamau Brathwaite *The Development of Creole Society in Jamaica, 1770-1820*  
2) ---. *History of the Voice* (in his *Roots*)

### **W E E K N I N E: Post-colonial Appropriations of Bakhtin II**

#### **Topics:**

1. The syncretic (or intertextual) nature of Post-colonial literatures.
- 2.2. Gates's use of Bakhtin's notion of double-voiced discourse to rethink African literary history: *Signifyin(g)*
- 3.3. Henderson's use of Bakhtin's notion of double-voiced discourse to r3. Henderson's use of Bakhtin's history of African American women writers.
4. Cooper and the subversiveness of Carnavalesque features of Jamaican popular culture.
5. West Indian carnival

#### **Required Readings:**

- A.** 1) Henry Louis Gates, Jr. *The Signifying Monkey and Rhetorical Difference and the Orders of Meaning*  
2) ---. *Figures of Signification*
- B.** 1) Mae Gwendolyn Henderson *Speaking in a Woman Writer's Literary Tradition*  
2) Carolyn Cooper *Slackness Hiding from Culture: Erotic Play in the Dance Hall*  
3) Helen Gilbert and Joanne Tompkins *Traditional Enactments: Ritual and Carnival*

**Secondary Readings :** 1) Bill Ashcroft, et al. *The Empire Writes Back*

**Further Reading:** 1) Evelyn O Callaghan Introduction to her *Woman Version*  
2) ---. *Post-colonial Notes: Post-colonial Feminist Readings* (in her *Woman Version*)  
3) Henry Louis Gates Jr. *The Signifying Monkey: a Theory of Afro-American Literary Criticism Part II* *Reading the Tradition*  
4) Carolyn Cooper *Noises in the Blood: Orality, Gender and the Vulgar Body of Jamaican Popular Culture*  
5) Helen Gilbert and Joanne Tompkins *Post-colonial Drama: Theory, Practice, Politics*

### **W E E K T E N : Derrida's Critique of Saussurean Linguistics**

#### **Topics:**

1. *Différance* versus *différence*: *supplémentarité* or the *trace of the other*.
- 2.2. The *perversion* (rather than the subversion) of the sheer distinctions assumed to exist



between, for example, male and female or white and black: it is merely turning these hierarchies upon their head and privileging the former unprivileged term but of showing how the unprivileged term but of showing how the black) *inheres in* the other (e.g. white) as a result of which the privileged term (e.g. white) *depends* upon the other (e.g. black) for a sense of its own distinction.

- 3.3. The *deferral* and the *displacement* of meaning along the endless chain of *dissemination* or explosion of meaning in a myriad directions.
- 4.4. Derrida's confirmation of Saussure's decentering of the subject: a) consciousness pre-exist language--rather, one's consciousness, language, whether oral or written, which thus language, capacity to think; b) the deconstruction of any notion of a pure identity.

### Required Readings:

A. 1) Jacques Derrida *Différance*

B. 1) Jacques Derrida *Structure, Sign and Play in the Discourse of the Human Sciences*

**Secondary Readings:**

- 1) Ann Jefferson *Structuralism and Post-Structuralism* (in Jefferson and Robey, eds. *Modern Literary Theory*)
- 2) Terry Eagleton *Poststructuralism* (in his *Literary Theory: an Introduction*)
- 3) Jonathan Culler *On Deconstruction*
- 4) Christopher Norris *Deconstruction: Theory and Practice*
- 5) Mark C. Taylor *Introduction to Deconstruction in Context*
- 6) Vincent Leitch *Deconstructive Criticism: an Advanced Introduction*

**Further Reading:**

- 1) Jacques Derrida *From Grammatology* (in Adams and Searle, eds. *Critical Theory Since 1965*)

## **WEEK ELEVEN: Some implications of Deconstruction for literary criticism**

### Topics:

1. *Signifying play*: the *excess* or *surplus* of signification and the undermining of the speaker's/writer's intention (words mean more than we want them to mean).
2. The necessity, on the part of the listener/reader, of *contextualising* *arrest signifying play*
3. *Indeterminacy* or *Unreadability*: the presence in a text of two or more readings due to rhetorical excess.
4. Deconstructive Reading methodology # 1: the quest to detect the contradictions in the text where the binary oppositions essential to the author's intended meaning *deconstruct* themselves as a result of signifying play of his or her words, the significance of any statement (necessarily predicated upon binary oppositions) ultimately founded upon *rhetorical excess* and ends up mired in contradictions and oppositions integral to it collapse.
5. Literary Work versus *Text*.
6. *Intertextuality* versus Realism/mimesis: the text as a play of innumerable centres of culture .

7. The *death of the author*: the absence of authorial originality.
- 8.8. The necessity of the collaboration of the reader in order to arrest and produce meaning.
9. *Jouissance*: the pleasure of the text.
10. *Readerly*( *lisible*) versus *writerly*( *scriptible*) texts
- 11.11. Deconstructive Reading methodology # 2: Barthes' *segmentation* of the of the text into so many *codes* (*hermeneutic, semic, symbolic, proairetic, cultural*) in order to underscore the inherently intertextual nature of any (literary) text.

### Required Readings:

- A.
  - 1) Paul de Man *Semiotics and Rhetoric*
  - 2) Stanley Fish *Is There a Text in this Class?*
- B.
  - 1) Roland Barthes *The Death of the Author*
  - 2) ---. *From Work to Text*
  - 3) Roland Barthes *Textual Analysis of Poe's M. Valdemar*

**Secondary Readings:**

- 1) Jonathan Culler *On Deconstruction*
- 2) Christopher Norris *Deconstruction: Theory and Practice*
- 3) Vincent Leitch *Deconstructive Criticism: an Advanced Introduction*
- 4) Kaja Silverman *Rewriting the Classic Text* (in her *The Subject of Semiotics*)
- 5) Jonathan Culler *Roland Barthes*

**Further Reading:**

- 1) Paul de Man *Blindness and Insight* *passim*
- 2) Geoffrey Hartman *The Critic as Host* (in Adams and Searle, eds. *Critical Theory Since 1965*)
- 3) ---. *Criticism in the Wilderness* (in Selden, ed. *The Theory of Criticism*)

## W E E K T W E L V E: Post-Colonial Appropriations of Deconstruction I

### Topics:

1. An Africentric model of indeterminacy.
2. Capitalising upon the excess of signification: re-contextualising European signs.
- 3.3. Intertextuality: the Post-colonial literary text (eg3. Intertextuality: the Post-colonial literary text ( deconstructive relationship of deconstructive relationship texttext (eg *Jane Eyre* and, by extension, imperialist and, by extension, imperialist texts of any kind)- upon the former.

### Required Readings:

- A.
  - 1) Henry Louis Gates, Jr. *A Myth of Origins: Esu-Elegbara and the Signifying Monkey*
- B.
  - 1) Bill Ashcroft *Excess: Post-colonialism and the Verandahs of Meaning*
  - 2) Gayatri Spivak *Three Women's Texts and a Critique of Imperialism*

**Secondary Readings:** 1) Bill Ashcroft *et. al.* *The Empire Writes Back*

**Further Reading:** 1) Homi Bhabha Cultural Diversity and Cultural Differences (in Ashcroft et al., eds. The Post-colonial Studies Reader)  
 3) bell hooks Postmodern Blackness (in Patrick Williams and Laura Chrisman, eds. Colonial Discourse and Post-colonial Theory)

## **WEEK THIRTEEN: Post-Colonial Appropriations of Deconstruction II**

### **Topics:**

1.1. Deconstructing *essentialist* notions of identity: the syncretism of notions of identity: the syncretism of African-American identity.

2. An alternative model of the social formation: any human society qua signifying system

**A.** 1) Stuart Hall Cultural Identity and Diaspora

2) Henry Louis Gates Binary Opposites in Chapter 2) Henry Louis Gates Binary Opposites in  
Frederick Douglass, an American Slave Written by Himself

**B.** Revision

**Secondary Readings:** 1) Bill Ashcroft *et. al.* The Empire Writes Back

**Further Reading:** 1) Homi Bhabha Cultural Diversity and Cultural Differences (in Ashcroft et al., eds. The Post-colonial Studies Reader)  
 3) bell hooks Postmodern Blackness (in Patrick Williams and Laura Chrisman, eds. Colonial Discourse and Post-colonial Theory)

## Term Paper

Answer one (1) of the following questions:

- 1) The claim has typically been made for lyric poetry that the poet re-into words the thoughts and feelings inspired by his/her actual experience. This point of view, the poem acts as something that explores and reveals a self that exists in reality prior to the act. What the Saussureans ask us to consider is whether words are expressing a pre-existent self or whether, by contrast, the poet fashions identity for himself by means of the very language(s) which he perhaps more accurately, uses him).

Discuss, in the light of this quotation, some of the radical implications for notions of subjectivity and poetic authorship of the Saussurean critique of the sign.

- 2) If meaning in language rises not from the words but from differential relations among the words themselves, then the concept of a literary text as existing in a one-to-one correspondence with historical or psychological reality can no longer be taken for granted.

Explore, in the light of this statement, the challenge posed to the concept of Realism by the Saussurean critique of the sign.

- 3) We have for far too long viewed the novel as something of a transparent reality which can be glimpsed at any given isolated point in the narrative. In process, we have ignored the fact that what aspires to be presented as a complete picture of reality is progressively and curiously proceeds to its conclusion. It is for this reason that questions of narrative structure. In other words, we have over-emphasized the paradigmatic axis and forgotten that the meaning is at the intersection of the paradigmatic *and* the syntagmatic axes.

Discuss, in the light of the foregoing, some of the advantages upon prose fiction a narratological approach to literary criticism.

**Deadline:** Thursday, 30 October, 1997

**Word Limit:** 3,000 words

| *Students are reminded that they must follow the guidelines for writing a research paper set out in the MLA Handbook.* |

### Some Useful Surveys of / Introductions to Philosophy, Theory and Criticism on Reserve in the Library

|                                 |   |
|---------------------------------|---|
| Ashcroft, Bill, <i>et. al.</i>  | <u>The Empire Writes Back: Theory and Criticism in Post-colonial Literatures</u>                            |
| Barry, Peter                    | <u>Beginning Theory: an Introduction to Cultural Theory</u>   |
| Belsey, Catherine               | <u>Critical Practice</u>  |
| Eagleton, Terry                 | <u>Literary Theory: an Introduction</u>   |
| Grayling, A.C., ed.             | <u>Philosophy</u>   |
| Griffiths, Gareth               | <u>The Post-colonial Project: Critical App Problems (in King, ed. colonial Literatures)</u>                 |
| Harrison-Barbet, Anthony        | <u>Mastering Philosophy</u>   |
| Jefferson, Ann & D. Robey, eds. | <u>Modern Literary Theory: a Comparative Introduction</u>   |
| Lynn, Steven                    | <u>Texts and Contexts: Writing About Texts and Contexts: Writing About Theory</u>                           |
| Moi, Toril                      | <u>Sexual/Textual Politics</u>  |
| Moore-Gilbert, Bart             | <u>Post-colonial Theory</u>   |
| Selden, Raman                   | <u>A Reader's Guide to Contemporary Cultural Theory and Reading Literature</u>                              |
| Slemon, Stephen                 | <u>Post-colonial Critical Theories (in King, ed. Post-colonial Criticism and Post-colonial Literatures)</u> |

### Anthologies of Philosophy, Literary Theory and Criticism on Reserve in the Library

|  |   |
|--|---|
| Adams, Hazard, ed.                         | <u>Critical Theory Since Plato</u>  |
| Adams, Hazard and L. Searle, eds.          | <u>Critical Theory Since 1965</u>   |
| Appleby, Joyce, et al., eds.               | <u>Knowledge and Postmodernism in Historical Perspective</u>                        |
| Ashcroft, Bill, et al., eds.               | <u>The Post-colonial Studies Reader</u>   |
| Belsey, Catherine and J. Moore, eds.       | <u>The Feminist Reader: Essays in Gender and the Politics of Literary Criticism</u> |
| Brooker, Peter, ed.                        | <u>Modernism/Postmodernism</u>  |
| Currie, Mark, ed.                          | <u>Metafiction</u>  |
| Ellman, Richard, and C. Feidelson, eds.    | <u>The Modern Tradition: Backgrounds of Modern Literature</u>                       |
| Henry Louis Gates, ed.                     | <u>Race, Writing and Difference</u>   |
| Gould, James, ed.                          | <u>Classical Philosophical Questions</u>  |
| Kaplan, Charles, ed.                       | <u>Criticism: the Major Statements</u>  |
| Kearney, Richard, and Mara Rainwater, eds. | <u>_____</u>  |

- \_\_\_\_\_ The Continental Philosophy Reader
- Lodge, David, ed. \_\_\_\_\_ Twentieth Century Literary Criticism: a Reader
- . \_\_\_\_\_ Modern Criticism and Theory: a Reader
- Marks, Elaine and I. Courtivron, eds. \_\_\_\_\_  
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