

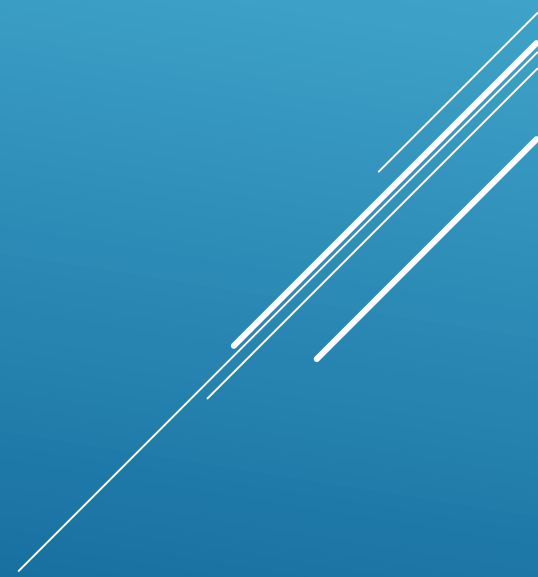


# JAMAL MOHAMED COLLEGE (AUTONOMOUS) TIRUCHIRAPPALLI. Accredited (3rd Cycle) with 'A' Grade by NAAC

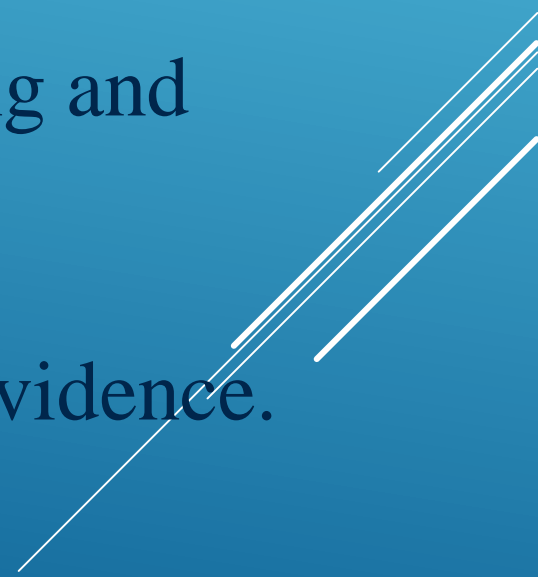
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# LITERARY CRITICISM

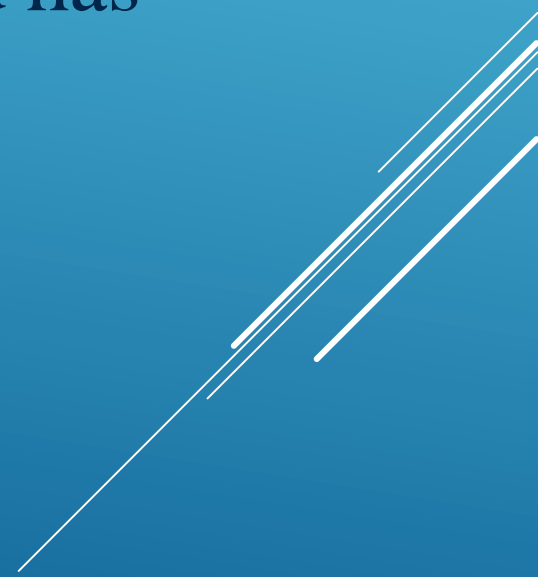


# CRITICISM

- Concerned not only with reading and interpreting stories, poems, and plays, but also with establishing theoretical understanding.
  - Not only critical stances but also philosophies— a way of understanding and talking about literature.
  - Science: support your claims with evidence.
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# LITERARY CRITICISM

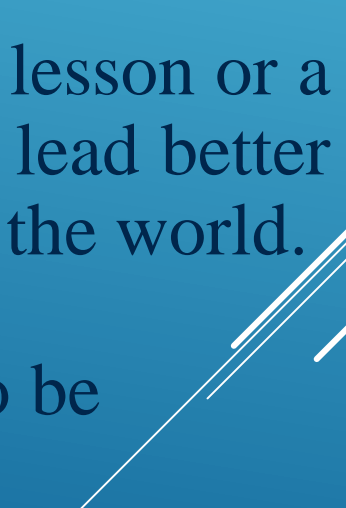
- Draws on other disciplines such as psychology, sociology, history, science.
- Is becoming its own discipline, and has influenced film criticism.



# APPROACHES TO LITERARY CRITICISM

- moral/intellectual
  - topical/ historical
  - New Critical/formalist
  - structuralist
  - feminist
  - economic/determinist/  
Marxist
  - psychological/  
psychoanalytic
  - archetypal/ symbolic
  - mythic
  - deconstructionist
  - reader-response
- 

# MORAL/INTELLECTUAL

- Concerned with content and values.
  - To discover meaning and also determine whether works of literature are both true and significant.
  - To determine whether a work conveys a lesson or a message and whether it can help readers lead better lives and improve their understanding of the world.
  - Assumes that readers expect literature to be applicable to their own lives.
- 
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# TOPICAL/HISTORICAL


- Stresses the relationship of literature to its historical period.
- Investigates historical relationships that the reader may not initially understand, therefore, investigates language use and requires dictionaries, footnotes, catalogues, histories and handbooks.
- Deals primarily with historical background and not the literature itself.

# *NEW HISTORICISM*


- Justifies the introduction of historical knowledge by integrating it with the understanding of particular texts.
- Entails the acquisition of as much historical information as possible, because our knowledge of the relationship of literature to its historical period can never be complete.




# NEW CRITICAL/ FORMALIST

- Focuses upon literary texts as formal works of art.
  - The formal analysis of smaller units such as entire poems and short passages.
  - Can include careful analysis of point of view, tone, plot, character, and structure.
  - Belief that the author did not do anything by accident, therefore, anything can be analyzed.
  - Tend to ignore historical context and author biographies.
- 


# STRUCTURALIST

- Attempts to discover the forms unifying all literature.
  - Find relationships and connections among elements that appear to be separate and discrete.
  - The key is that many apparently unrelated works reveal many common patterns or contain similar structures with important variations.
  - Best when used to analyze larger units.
  - Merges with the archetypal approach.
- 
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# FEMINIST

- Seeks to raise consciousness about the importance and unique nature of women in literature.
  - How works treat women.
  - Uncover prejudiced views about women.
  - Analysis of language.
  - Works from the premise that much of the canonized literature presents a patriarchal view of women.
- 


# ECONOMIC/DETERMINIST/MARXIST

- Judging literature from an economic perspective.
  - Status of characters driving the story and the outcome?
  - All about power and who has it.
  - Related to *Social Darwinism*.
  - Cultural and economic factors determine our place in society.
- 


# PSYCHOLOGICAL/ PSYCHOANALYTIC

- Claiming that behavior is caused by hidden and unconscious motives.
  - Analysis of those underlying motives.
  - How does life experience, past history, preoccupations, and other personality issues affect action?
- 
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# ARCHETYPAL/SYMBOLIC/MYTHIC

- Presupposes that life is built up out of patterns or archetypes that are similar across history and culture.
  - Universal human consciousness (e.g. search for paradise, or the sacrifice of a hero).
  - Supports the claim that the best literature is grounded in archetypal patterns.
- 
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# DECONSTRUCTIONIST

- Produces an analysis that stresses ambiguity and contradiction.
  - The idea that there is no central truth because circumstances and time, which are changeable, govern the world of intellect.
  - The belief that “all interpretation is misinterpretation.”--- No one correct interpretation.
- 
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# READER-RESPONSE

- Rooted in *phenomenology*: branch of philosophy dealing with understanding how things appear.
  - Reality is to be found, not in the external world itself, but rather in the mental perception of externals.
  - The belief that all we can know is our collective and personal understanding of the world and our conclusions about it.
- 



# READER-RESPONSE CONT'D

- Holds that the reader is a necessary third party in the author-text-reader relationship.
- The work is then not fully realized until readers interpret it as a result of their understanding of the world.
- Permits readers to bring their personal experience to a work; however, also assumes that as reader's discipline and skill increases, so will what they bring to the literature; they will become more competent.

THANK YOU

