



Theory into Practice

An Introduction to Literary Criticism

THIRD EDITION

ANN B. DOBIE

Professor Emerita, University of Louisiana at Lafayette



WADSWORTH
CENGAGE Learning™



Contents

PREFACE	xi
ACKNOWLEDGMENTS	xv
TO THE STUDENT: AN INTRODUCTION TO <i>THEORY INTO PRACTICE</i>	xvii
1 The Relationship of Reading and Writing	1
Reading and Writing in College	1
Engaging the Text	2
<i>Adding Marginal Notations</i>	3
<i>Keeping a Reading Log</i>	3
<i>Using Heuristics</i>	5
Shaping a Response	5
<i>Determining a Purpose and Understanding Forms of Response</i>	6
<i>Knowing Your Audience</i>	8
<i>Choosing a Voice</i>	9
Helping the Process	9
<i>Collaboration</i>	10
<i>Reference Materials</i>	12
Summing Up	12
Suggested Reading	12
2 Familiar Approaches	14
Conventional Ways of Reading Literature	14
<i>A Social Perspective</i>	14

	<i>The Effects of Genre</i>	19
	Conventional Ways of Writing about Literature	23
	<i>Explication</i>	24
	<i>Analysis</i>	24
	<i>Comparison and Contrast</i>	24
	<i>Study of a Single Author's Works</i>	25
	Summing Up	25
	Suggested Reading	26
	Model Student Analysis	27
	<i>"Between Gloom and Splendor: A Historical Analysis of Hawthorne's 'Young Goodman Brown'"</i> by Meghan Harmon	27
3	Formalism	33
	Historical Background	34
	<i>Russian Formalism</i>	35
	<i>Mikhail Bakhtin</i>	36
	Reading as a Formalist	40
	<i>Form</i>	41
	<i>Diction</i>	43
	<i>Unity</i>	45
	<i>What Doesn't Appear in Formalist Criticism</i>	46
	Writing a Formalist Analysis	47
	<i>Prewriting</i>	47
	<i>Drafting and Revising</i>	48
	Suggested Reading	49
	Model Student Analysis	51
	<i>"Robinson's 'Richard Cory' A Formalistic Interpretation"</i> by Frank Perez	51
4	Psychological Criticism	53
	Historical Background	53
	Practicing Psychological Criticism	55
	<i>Freudian Principles</i>	55
	<i>Carl Jung and Mythological Criticism</i>	62
	<i>Northrop Frye and Mythological Criticism</i>	66
	<i>Jacques Lacan: An Update on Freud</i>	67
	Writing Psychological Criticism	72
	<i>Prewriting</i>	72

<i>Drafting and Revising</i>	73
Suggested Reading	76
Model Student Analyses	78
<i>A Mythological Analysis: “Thou Hast Thy Music Too: Loss as Art in John Keats’s ‘To Autumn’” by Meagan Cass</i>	78
<i>A Psychological Analysis: “Power and Desire in Ernest Gaines’s ‘The Sky Is Gray’” by Emily Broussard</i>	81

5 Marxist Criticism 84

Historical Background	84
Reading from a Marxist Perspective	87
<i>Economic Power</i>	87
<i>Materialism versus Spirituality</i>	90
<i>Class Conflict</i>	91
<i>Art, Literature, and Ideologies</i>	92
Writing a Marxist Analysis	95
<i>Prewriting</i>	95
<i>Drafting and Revising</i>	96
Suggested Reading	97
Model Student Analysis	99
<i>“Silence, Violence, and Southern Agrarian Class Conflict in William Faulkner’s ‘Barn Burning’” by Liberty Kohn</i>	99

6 Feminist Criticism 102

Historical Background	103
<i>Feminism</i>	103
<i>Queer Theory</i>	109
Reading as a Feminist	112
<i>Studies of Difference</i>	113
<i>Studies of Power</i>	114
<i>Studies of the Female Experience</i>	117
Writing Feminist Criticism	119
<i>Prewriting</i>	120
<i>Drafting and Revising</i>	121
Suggested Reading	123
Model Student Analysis	125
<i>“The Road from Mother: A Daughter’s Struggle” by Cindy Childress</i>	125

- 7 Reader-Response Criticism 129**
- Historical Background 129
 - Making a Reader's Response 132
 - Getting Started* 132
 - Interacting with the Text* 132
 - Writing a Reader-Response Analysis 138
 - Prewriting* 138
 - Drafting and Revising* 140
 - Suggested Reading 141
 - Model Student Analysis 143
 - "Discovering the Way the World Works: A Reader-Response Analysis of James Joyce's 'Araby'"* by Michael Jauchen 143
- 8 Deconstruction 149**
- Historical Background 149
 - Structuralism 151
 - Ferdinand de Saussure* 152
 - Claude Lévi-Strauss* 155
 - Roland Barthes* 156
 - Vladimir Propp* 156
 - Jonathan Culler* 157
 - Practicing Deconstruction 158
 - Making a Deconstructive Analysis 162
 - Writing a Deconstructive Analysis 167
 - Prewriting* 168
 - Drafting and Revising* 169
 - Suggested Reading 171
 - Model Student Analysis 172
 - "The Blame Game"* by Katherine Meister 172
- 9 Cultural Studies: New Historicism 175**
- An Overview of Cultural Studies 176
 - Assumptions, Principles, and Goals of New Historicism 177
 - Traditional Historicism* 178
 - New Historicism* 178
 - New Literary Historicism* 181
 - Historical Background 183
 - Reading as a New Historicist 187

<i>The World of the Author and the Text</i>	187
<i>Discourses in the Text</i>	190
<i>Intentions and Reception</i>	192
Writing a New Historicist Literary Analysis	193
<i>Prewriting</i>	193
<i>Drafting and Revising</i>	194
Suggested Reading	197
Model Student Analysis	199
<i>“The Economics of Paranoia in Nadine Gordimer’s ‘Once Upon a Time’”</i> by Kyle Felker	199

10 More Cultural Studies: Postcolonialism and Multiculturalism 204

Postcolonialism	204
<i>Historical Background</i>	205
<i>Basic Assumptions</i>	208
<i>Reading as a Postcolonialist</i>	209
U.S. Multiculturalism	217
<i>African American Literature</i>	217
<i>Reading as a Multiculturalist</i>	220
Writing a Cultural Studies Analysis	226
Suggested Reading	227
Model Student Analyses	228
<i>“Victims Already: Violence and Threat in Nadine Gordimer’s ‘Once Upon a Time’”</i> by Ric Johna	228
<i>“Langston Hughes and the Dream of America”</i> by Wiley Cash	233

11 Ecocriticism: Literature Goes Green 239

What Is It?	239
Historical Background	241
Getting Started as an Ecocritic	243
<i>Selecting a Text</i>	243
<i>Choosing an Approach</i>	243
Writing Ecocriticism	248
<i>Prewriting</i>	248
<i>Drafting and Revising</i>	249
Suggested Reading	250

Model Student Analysis 251

“*The Function of Nature in Keats’s ‘To Autumn’*” by Roxie
James 251

LITERARY SELECTIONS 253

INFORMATION AT A GLANCE 343

GLOSSARY OF TERMS USED IN LITERARY CRITICISM 346

INDEX 361