

History And Principles Of Literary Criticism

An introduction to literary and cultural theory for beginners. The emphasis is on theory in practice with exercises and questions to help the student understand the methodology and practice of literary theory. Topics covered include: liberal humanism; Marxism; new historicism; cultural materialism; postcolonialism; feminism; queer theory; structuralism; postmodernism; stylistics; psychoanalytic theory.

This reference guide can serve as either a supplementary text for high school and introductory college literature courses, or as a general style manual for writers and writing instructors. The first of the book's two major sections focuses on the parts and principles of literature. These are elements students must understand and master as they develop the interpretive and critical reading skills they'll need in order to understand the works of major British and American writers. The book's second section shows students how to put newly learned principles of literature to work in developing their own writing skills, both for class papers and manuscripts intended for publication. The recipient of the Kluge Prize for lifetime achievement in the humanities and the Tang Prize for "revolutionary research" in Sinology, Ying-shih Yü is a premier scholar of Chinese studies. Chinese History and Culture volumes 1 and 2 bring his extraordinary oeuvre to English-speaking readers. Spanning two thousand years of social, intellectual, and political change, the essays in these volumes investigate two central

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questions through all aspects of Chinese life: what core values sustained this ancient civilization through centuries of upheaval, and in what ways did these values survive in modern times? From Ying-shih Yü's perspective, the Dao, or the Way, constitutes the inner core of Chinese civilization. His work explores the unique dynamics between Chinese intellectuals' discourse on the Dao, or moral principles for a symbolized ideal world order, and their criticism of contemporary reality throughout Chinese history. Volume 2 of Chinese History and Culture completes Ying-shih Yü's systematic reconstruction and exploration of Chinese thought over two millennia and its impact on Chinese identity. Essays address the rise of Qing Confucianism, the development of the Dai Zhen and Zhu Xi traditions, and the response of the historian Zhang Xuecheng to the Dai Zhen approach. They take stock of the thematic importance of Cao Xueqin's eighteenth-century masterpiece *Honglou meng* (*Dream of the Red Chamber*) and the influence of Sun Yat-sen's Three Principles of the People, as well as the radicalization of China in the twentieth century and the fundamental upheavals of modernization and revolution. Ying-shih Yü also discusses the decline of elite culture in modern China, the relationships among democracy, human rights, and Confucianism, and changing conceptions of national history. He reflects on the Chinese approach to history in general and the larger political and cultural function of chronological biographies. By situating China's modern encounter with the West in a wider historical frame, this second volume of Chinese History and Culture clarifies its more curious turns and

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contemplates the importance of a renewed interest in the traditional Chinese values recognizing common humanity and human dignity.

In our globalised world, literature is less and less confined to national spaces. Europe-centred frameworks for literary studies have become insufficient; academics are increasingly called upon to address matters of cultural difference. In this unique volume, leading scholars discuss the critical and methodical challenges that these developments pose to the writing of literary history. What is the object of literary history? What is the meaning of the term “world literature”? How do we compare different cultural systems of genres? How do we account theoretically for literary transculturation? What are the implications of postcolonial studies for the discipline of comparative literature? Ranging in focus from the Persian epic of Majnun Layla and Zulu praise poetry to South Korean novels and Brazilian antropofagismo, the essays offer a concise overview of these and related questions. Their aim is not to reach a consensus on these matters. They show instead what is at stake in the emergent field of global comparatism.

"In this clearly written and accessible book, (Wendell) Harris sets out to expose the inadequacies of current methods and trends in literary criticism. . . . The book's greatest strength is its lucid presentation of critical works, which are then shown to be compromised by fallacies and flaws".-- CHOICE.

Ralph Cohen was highly regarded as the visionary founding editor of New Literary

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History, but his own theoretical essays appeared in such a scattering of publications that their conceptual originality, underlying coherence, and range of application have not been readily apparent. This new selection of twenty essays, many published here for the first time, offers a synthesis of Cohen's vital work. In these pages Cohen introduces change and continuity as essential modes of discourse in the study of literary behavior, an approach that can produce reliable narratives of literary, artistic, and cultural change. Here Cohen conceptualizes and develops a compelling, innovative theory of genre that promotes a systematic study of historical change, offering rewarding insights for twenty-first-century scholars.

Theory of Literature was born from the collaboration of René Wellek, a Vienna-born student of Prague School linguistics, and Austin Warren, an independently minded "old New Critic." Unlike many other textbooks of its era, however, this classic kowtows to no dogma and toes no party line. Wellek and Warren looked at literature as both a social product--influenced by politics, economics, etc.--as well as a self-contained system of formal structures. Incorporating examples from Aristotle to Coleridge, written in clear, uncondescending prose, Theory of Literature is a work which, especially in its suspicion of simplistic explanations and its distrust of received wisdom, remains extremely relevant to the study of literature today.

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The book *Indian and Western Aesthetics in Sri Aurobindo's Criticism* is a comparative study of Indian and western aesthetics. It depicts the beauty of evolution of multiplicity of theories to vastness of concepts postulated by different literary theoreticians. Moreover, it gives a keen insight into Sri Aurobindo's aesthetics. His criticism has given the complete synthesis of Indian poetic theories which have striking parallels to modern Western literary theories. He is one of the greatest literary critics who recovered the salient principles of ancient Indian aesthetics and their potentialities. His aesthetics accommodated many modern trends on the foundation of Indian culture that is going to be the mantra of new civilization.

Turner argues that story, projection, and parable precede grammar, that language follows from these mental capacities as a consequence. Language, he concludes, is the child of the literary mind

This Book Examines And Evaluates The Critical Position Of R.S. Crane, The Leader Of The Chicago School Of Formalistic Criticism. Crane And His Colleagues In The University Of Chicago Set A New Trend In Literary Criticism In The Very Heyday Of The New Criticism. His Theory Of Criticism, Popularly Known As Critical Pluralism, Is An Answer To The Inevitable Limitations Of Monistic Criticism Including The New Criticism. Crane Shows Us The Way Toward A Multiple Response To A Literary Text, And Thereby Points Out The Significance Or Utility Of The Diverse Critical Theories. In The Field Of Practical Criticism Also Crane Has Left A Genuine Mark By Emphasizing

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The Need Of A Formal-Structural Approach To The Literary Texts. The Book Will Be Of Immense Help To The Scholars And Literary Critics.

In the mid-nineteenth century, the study of English literature began to be divided into courses that surveyed discrete "periods." Since that time, scholars' definitions of literature and their rationales for teaching it have changed radically. But the periodized structure of the curriculum has remained oddly unshaken, as if the exercise of contrasting one literary period with another has an importance that transcends the content of any individual course. *Why Literary Periods Mattered* explains how historical contrast became central to literary study, and why it remained institutionally central in spite of critical controversy about literature itself. Organizing literary history around contrast rather than causal continuity helped literature departments separate themselves from departments of history. But critics' long reliance on a rhetoric of contrasted movements and fateful turns has produced important blind spots in the discipline. In the twenty-first century, Underwood argues, literary study may need digital technology in particular to develop new methods of reasoning about gradual, continuous change.

This book addresses the question of deconstruction by asking what it is and discussing its alternatives. To what extent does deconstruction derive from a philosophical stance, and to what extent does it depend upon a set of strategies, moves, and rhetorical practices that result in criticism? Special attention is given

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to the formulations offered by Jacques Derrida (in relation to Heidegger's philosophy) and by Paul de Man (in relation to Kant's theory of the sublime and its implications for criticism). And what, in deconstructive terms, does it mean to translate from one textual corpus into another? Is it a matter of different theories of translation or of different practices? And what of difference itself? Does not difference already invoke the possibility of deconstruction's "others"? Althusser, Adorno, and Deleuze are offered as exemplary cases. The essays in this volume examine in detail these differences and alternatives. The Textual Sublime is particularly concerned with how a text (philosophical or literary) sets its own limits, borders, and margins, how it delimits what constitutes the text per se and how it invokes at the same time what is not determinately in the text. The textual sublime is that aspect of a text that deconstruction shows to be both an element of the text and what surpasses the text, what takes it outside itself (in view of alternatives and alterities) and what ties it to differing philosophical, rhetorical, historical, and critical practices.

"A dozen renowned scholars discuss each other's work and attempt to come to terms with the central theoretical issues about which the discipline disagrees. Focusing primarily on Henry Fielding, the essays employ and defend positions within feminism, Marxism, Bour-delian analysis, queer theory, and cultural

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studies, along with a more theoretically savvy version of formalist criticism."--BOOK JACKET.

James L. Battersby argues for the authorial construction of determinate textual meaning, insisting that to think about anything at all we must be able to refer to it, and that such references are, necessarily, the semantic consequences of an author's deliberate, intentional acts.

Highly informative essays on developments in literary criticism and theory during the twentieth century.

With the erudition that has distinguished his lifelong study of literary criticism, Wellek considers the trends, theories, and quarrels of recent years. He continues to insist that criticism--whether written by structuralists, phenomenologists, Marxists, or the New Critics--makes judgments and also takes into account "a common humanity that makes all art accessible to us." He also considers the relationship between literature and linguistics and the difficulty of constructing evolutionary models for literary history. Originally published in 1982. A UNC Press Enduring Edition -- UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print. These editions are published unaltered from the original, and are presented in affordable paperback formats, bringing readers

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both historical and cultural value.

Since the mid-1980s, attempts to think history and literature together have produced much exciting work in the humanities. Indeed, some form of historicism can be said to inform most of the current scholarship in literary studies, including work in poetics, yet much of this scholarship remains undertheorized. Envisioning a revitalized and more expansive historicism, this volume builds on the tradition of Historical Poetics, pioneered by Alexander Veselovsky (1838–1906) and developed in various fruitful directions by the Russian Formalists, Mikhail Bakhtin, and Olga Freidenberg. The volume includes previously untranslated texts of some of the major scholars in this critical tradition, as well as original contributions which place that tradition in dialogue with other thinkers who have approached literature in a globally comparatist and evolutionary-historical spirit. The contributors seek to challenge and complement a historicism that stresses proximate sociopolitical contexts through an engagement with the *longue durée* of literary forms and institutions. In particular, Historical Poetics aims to uncover deep-historical stratifications and asynchronicities, in which formal solutions may display elective affinities with other, chronologically distant solutions to analogous social and political problems. By recovering the traditional nexus of philology and history, *Persistent Forms* seeks to reinvigorate poetics as a theoretical discipline

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that would respond to such critical and intellectual developments as Marxism, New Historicism, the study of world literature, practices of distant reading, and a renewed attention to ritual, oral poetics, and genre.

More than half a century after its translation into English, Erich Auerbach's *Mimesis* remains a masterpiece of literary criticism. A brilliant display of erudition, wit, and wisdom, his exploration of how great European writers from Homer to Virginia Woolf depicted reality has taught generations how to read Western literature. This new expanded edition includes a substantial essay in introduction by Edward Said as well as an essay, never before translated into English, in which Auerbach responds to his critics. A German Jew, Auerbach was forced out of his professorship at the University of Marburg in 1935. He left for Turkey, where he taught at the state university in Istanbul. There he wrote *Mimesis*, publishing it in German after the end of the war. Displaced as he was, Auerbach produced a work of great erudition that contains no footnotes, basing his arguments instead on searching, illuminating readings of key passages from his primary texts. His aim was to show how from antiquity to the twentieth century literature progressed toward ever more naturalistic and democratic forms of representation. This essentially optimistic view of European history now appears as a defensive--and impassioned--response to the inhumanity he saw in the Third Reich. Ranging over works in Greek, Latin, Spanish, French, Italian, German, and English, Auerbach used his remarkable skills in philology and comparative literature to refute any narrow form of nationalism or chauvinism, in his own day and ours. For many readers, both inside and outside the academy, *Mimesis* is among the finest works of literary criticism ever written. This Princeton Classics

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edition includes a substantial introduction by Edward Said as well as an essay in which Auerbach responds to his critics.

This is the long-awaited publication of a set of writings by the British philosopher, historian, and archaeologist R.G. Collingwood on critical, anthropological, and cultural themes only hinted at in his previously available work. At the centre of the book are six chapters of a study of folktale and magic, composed by Collingwood in the mid-1930s and intended for development into a book. Here Collingwood applies the principles of his philosophy of history to problems in the long-term evolution of human society and culture. This is preceded, in Part I, by a range of contextualizing material on such topics as the relations between music and poetry, the nature of language, the value of Jane Austen's novels, the philosophy of art, and the relations between aesthetic theory and artistic practice. Part III of the volume consists of two essays, one on the relationship between art and mechanized civilization, and the second, written in 1931, on the collapse of human values and civilization leading up to the catastrophe of armed conflict. These offer a devastating analysis of the consequences that attend the desertion of liberal principles, indeed of all politics as such, in the ultimate self-annihilation of military conquest. The volume opens with three substantial introductory essays by the editors, authorities in the fields of critical and literary history, social and cultural anthropology, and the philosophy of history and the history of ideas; they provide their explanatory and contextual notes to guide the reader through the texts. The Philosophy of Enchantment brings hitherto unrecognized areas of Collingwood's achievement to light, and demonstrates the broad range of Collingwood's intellectual engagements, their integration, and their relevance to current areas of debate in the fields of philosophy, cultural studies, social and literary history, and

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anthropology.

"From the longest-running, most trusted book review in America comes a celebration of The New York Times Book Review, including reviews, essays, and interviews, showcasing the best, worst, funniest, strangest, and influential literary coverage since its beginnings in 1896"-- This book is a sequel to *After Amnesia*, Dr. Devy's Sahitya Akademi Award-winning study. *Of Many Heroes* attempts to reconstruct the conventions of literary history in India prior to India's colonial encounter with the modern West. In some sections of the essay, the main focus is the mutual dependence of western literary history and cultural colonialism.

This groundbreaking book by the eminent Peking University professor Hong Zicheng covers the literary scene in China during the 1949-1999 period, primarily focusing on fiction, poetry, drama, and prose writing.

This clear, succinct primer for literary theory provides students with a useful guide to contemporary theory and methodologies. Theoretical overviews summarize each literary approach for clarification and Application Essays by well-known scholars, on works by authors such as Shakespeare, Austen, Melville, Faulkner, and Angelou, represent the stated principles. The text helps students generate consistent, well-focused analyses based on any of ten critical methodologies, including New Criticism, Psychoanalytic Analysis, Deconstruction, Feminist Analysis, and New Historicism.

Key Concepts in Literary Theory presents the student of literary and critical studies with a broad range of accessible, precise and authoritative definitions of the most significant terms and concepts currently used in psychoanalytic,

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poststructuralist, Marxist, feminist, and postcolonial literary studies. The volume also provides clear and useful discussions of the main areas of literary, critical and cultural theory, supported by bibliographies and an expanded chronology of major thinkers. Accompanying the chronology are short biographies of major works by each critic or theorist. The new edition of this reliable reference work is both revised and expanded, including:

- * More than 70 additional terms and concepts defined, from Absurdism and Aesop to Postmodernism and Zeugma.*
- Newly defined terms include keywords from the social sciences, cultural studies and psychoanalysis and the addition of a broader selection of classical rhetorical terms.*
- An expanded chronology, with additional entries and a broader historical and cultural range, from Immanuel Kant and G.W.F. Hegel, to Camille Paglia and bell hooks.*
- Expanded bibliographies including key texts by major critics.

This highly original and penetrating study explores fundamental intellectual predispositions and concepts which underpin the literature and thought of the Augustan period in England. By examining in particular Augustan notions of probability and the way they provided a framework for thinking about and organising experience, Dr Patey reconstructs a characteristically eighteenth-century theory of literature which offers a much more satisfactory account of the work of Pope, Johnson, Fielding and others than the Romantic literary categories

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already in existence. The scope of this study is encyclopaedic and it will be an essential reference work for all scholars of eighteenth-century English literature and intellectual history, as well as historians of ideas.

The most up-to-date history of Greek literature from its Homeric origins to the age of Augustus. This magisterial survey by one of the leading European authorities on classical literature is establishing itself as the standard account. The most up-to-date history of Greek literature from its Homeric origins to the age of Augustus. Greek literary production throughout this period of some eight centuries is embedded in its historical and social context, and Professor Dihle sees this literature as a historical phenomenon, a particular mode of linguistic communication, with its specific forms developing both in an organic way and in response to the changing world around. In this it differs from conventional humanist approaches to Greek and Latin literature which analyse the works as objects of timeless value independent of any historical setting or purpose. This magisterial survey by one of the leading European authorities on classical literature will establish itself, as it already has in Germany, as the standard account of the subject.

Literary history, the dominant form of literary scholarship throughout the nineteenth century, is currently recapturing the imaginations of a new generation

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of scholars eager to focus on the context of literature after a half-century or more of "close" readings of isolated texts. This book represents current thinking on some of the theoretical issues and dilemmas in the conception and writing of literary history, expressed by a group of scholars from North America, Europe, and Australia. They consider afresh a broad range of topics: the role of literary history in "new" societies, the problem of finding a starting point for literary history, the problem of literary classification, problems of ideology, of institutional mediation, periodization, and the attack on literary history.

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