



L I T E R A R Y
T H E O R I E S

STRUCTURALISM AND SEMIOTICS

(1920s–present)

Linguistic Roots

The structuralist school emerges from theories of language and linguistics, and it looks for underlying elements in culture and literature that can be connected so that critics can develop general conclusions about the individual works and the systems from which they emerge. In fact, structuralism maintains that "...practically everything we do that is specifically human is expressed in language" (Richter 809). Structuralists believe that these language symbols extend far beyond written or oral communication.

For example, codes that represent all sorts of things permeate everything we do: "the performance of music requires complex notation...our economic life rests upon the exchange of labor and goods for symbols, such as cash, checks, stock, and certificates...social life depends on the meaningful gestures and signals of 'body language' and revolves around the exchange of small, symbolic favors: drinks, parties, dinners" (Richter 809).

Patterns and Experience

Structuralists assert that, since language exists in patterns, certain underlying elements are common to all human experiences. Structuralists believe we can observe these experiences through patterns: "...if you examine the physical structures of all buildings built in urban America in 1850 to discover the underlying principles that govern their composition, for example, principles of mechanical construction or of artistic form..." you are using a structuralist lens (Tyson 197).

Moreover, "you are also engaged in structuralist activity if you examine the structure of a single building to discover how its composition demonstrates underlying principles of a structural system. In the first example...you're generating a structural system of classification; in the second, you're demonstrating that an individual item belongs to a particular structural class" (Tyson 197).

Structuralism in Literary Theory

Structuralism is used in literary theory, for example, "...if you examine the structure of a large number of short stories to discover the underlying principles that govern their composition...principles of narrative progression...or of characterization...you are also engaged in structuralist activity if you describe the structure of a single literary work to discover how its composition demonstrates the underlying principles of a given structural system" (Tyson 197-198).

Northrop Frye, however, takes a different approach to structuralism by exploring ways in which genres of Western literature fall into his four mythoi (also see Jungian criticism in the Freudian Literary Criticism resource):

1. theory of modes, or historical criticism (tragic, comic, and thematic);
2. theory of symbols, or ethical criticism (literal/descriptive, formal, mythical, and anagogic);
3. theory of myths, or archetypal criticism (comedy, romance, tragedy, irony/satire);
4. theory of genres, or rhetorical criticism (epos, prose, drama, lyric) (Tyson 240).

Peirce and Saussure

Two important theorists form the framework (hah) of structuralism: Charles Sanders Peirce and Ferdinand de Saussure. Peirce gave structuralism three important ideas for analyzing the sign systems that permeate and define our experiences:

1. "iconic signs, in which the signifier resembles the thing signified (such as the stick figures on washroom doors that signify 'Men' or 'Women');
2. indexes, in which the signifier is a reliable indicator of the presence of the signified (like fire and smoke);
3. true symbols, in which the signifier's relation to the thing signified is completely arbitrary and conventional [just as the sound /kat/ or the written word cat are conventional signs for the familiar feline]" (Richter 810).

These elements become very important when we move into deconstruction in the Postmodernism resource. Peirce also influenced the semiotic school of structuralist theory that uses sign systems.

Sign Systems

The discipline of semiotics plays an important role in structuralist literary theory and cultural studies. Semioticians "...appl[y] structuralist insights to the study of...sign systems...a non-linguistic object or behavior...that can be analyzed as if it were a language" (Tyson 205). Specifically, "...semiotics examines the ways non-linguistic objects and behaviors 'tell' us something.

For example, the picture of the reclining blond beauty in the skin-tight, black velvet dress on the billboard...'tells' us that those who drink this whiskey (presumably male) will be attractive to...beautiful women like the one displayed here" (Tyson 205). Lastly, Richter states, "semiotics takes off from Peirce - for whom language is one of numerous sign systems - and structuralism takes off from Saussure, for whom language was the sign system par excellence" (810).

Typical questions:

- Using a specific structuralist framework (like Frye's mythoi)...how should the text be classified in terms of its genre? In other words, what patterns exist within the text that make it a part of other works like it?
- Using a specific structuralist framework...analyze the text's narrative operations...can you speculate about the relationship between the... [text]... and the culture from which the text emerged? In other words, what patterns exist within the text that make it a product of a larger culture?
- What patterns exist within the text that connect it to the larger "human" experience? In other words, can we connect patterns and elements within the text to other texts from other cultures to map similarities that tell us more about the common human experience? This is a liberal humanist movement that assumes that since we are all human, we all share basic human commonalities

- What rules or codes of interpretation must be internalized in order to 'make sense' of the text?
- What are the semiotics of a given category of cultural phenomena, or 'text,' such as high-school football games, television and/or magazine ads for a particular brand of perfume...or even media coverage of an historical event? (Tyson 225)

Here is a list of scholars we encourage you to explore to further your understanding of this theory:

- Charles Sanders Peirce
- Ferdinand de Saussure - *Course in General Linguistics*, 1923
- Claude Lévi-Strauss - *The Elementary Structure of Kinship*, 1949; "The Structural Study of Myth," 1955
- Northrop Frye - *Anatomy of Criticism: Four Essays*, 1957
- Noam Chomsky - *Syntactic Structures*, 1957; *Aspects of the Theory of Syntax*, 1965
- Roland Barthes - *Critical Essays*, 1964; *Mythologies*, 1957; *S/Z*, 1970; *Image, Music, Text*, 1977
- Umberto Eco - *The Role of the Reader*, 1979

source: Purdue OWL

New Historicism, Cultural Studies (1980s–present)

It's All Relative...

This school, influenced by structuralist and post-structuralist theories, seeks to reconnect a work with the time period in which it was produced and identify it with the cultural and political movements of the time (Michel Foucault's concept of *épistème*). New Historicism assumes that every work is a product of the historic moment that created it. Specifically, New Historicism is "...a practice that has developed out of contemporary theory, particularly the structuralist realization that all human systems are symbolic and subject to the rules of language, and the deconstructive realization that there is no way of positioning oneself as an observer outside the closed circle of textuality" (Richter 1205).

A helpful way of considering New Historical theory, Tyson explains, is to think about the retelling of history itself: "...questions asked by traditional historians and by new historicists are quite different...traditional historians ask, 'What happened?' and 'What does the event tell us about history?' In contrast, new historicists ask, 'How has the event been interpreted?' and 'What do the interpretations tell us about the interpreters?'" (278). So New Historicism resists the notion that "...history is a series of events that have a linear, causal relationship: event A caused event B; event B caused event C; and so on" (Tyson 278).

New historicists do not believe that we can look at history objectively, but rather that we interpret events as products of our time and culture and that "...we don't have clear access to any but the most basic facts of history...our understanding of what such facts mean...is...strictly a matter of interpretation, not fact" (279). Moreover, New Historicism holds that we are hopelessly subjective interpreters of what we observe.

Typical questions:

- What language/characters/events present in the work reflect the current events of the author's day?
- Are there words in the text that have changed their meaning from the time of the writing?
- How are such events interpreted and presented?
- How are events' interpretation and presentation a product of the culture of the author?
- Does the work's presentation support or condemn the event?
- Can it be seen to do both?
- How does this portrayal criticize the leading political figures or movements of the day?
- How does the literary text function as part of a continuum with other historical/cultural texts from the same period...?
- How can we use a literary work to "map" the interplay of both traditional and subversive discourses circulating in the culture in which that work emerged and/or the cultures in which the work has been interpreted?
- How does the work consider traditionally marginalized populations?

Here is a list of scholars we encourage you to explore to further your understanding of this theory:

- Michel Foucault - *The Order of Things: An Archeology of the Human Sciences*, 1970; *Language, Counter-memory, Practice*, 1977
- Clifford Geertz - *The Interpretation of Cultures*, 1973; "Deep Play: Notes on the Balinese Cockfight," 1992
- Hayden White - *Metahistory*, 1974; "The Politics of Historical Interpretation: Discipline and De-Sublimation," 1982
- Stephen Greenblatt - *Renaissance Self-Fashioning: From More to Shakespeare*, 1980
- Pierre Bourdieu - *Outline of a Theory of Practice*, 1977; *Homo Academicus*, 1984; *The Field of Cultural Production*, 1993

source : PURDUE ONLINE WRITING LAB (OWL)

Psychoanalytic Criticism (1930s-present)

Sigmund Freud

Psychoanalytic criticism builds on Freudian theories of psychology. While we don't have the room here to discuss all of Freud's work, a general overview is necessary to explain psychoanalytic literary criticism.

The Unconscious, the Desires, and the Defenses

Freud began his psychoanalytic work in the 1880s while attempting to treat behavioral disorders in his Viennese patients. He dubbed the disorders 'hysteria' and began treating them by listening to his patients talk through their problems. Based on this work, Freud asserted that people's behavior is affected by their unconscious: "...the notion that human beings are motivated, even driven, by desires, fears, needs, and conflicts of which they are unaware..." (Tyson 14-15).

Freud believed that our unconscious was influenced by childhood events. Freud organized these events into developmental stages involving relationships with parents and drives of desire and pleasure where children focus "...on different parts of the body...starting with the mouth...shifting to the oral, anal, and phallic phases..." (Richter 1015). These stages reflect base levels of desire, but they also involve fear of loss (loss of genitals, loss of affection from parents, loss of life) and repression: "...the expunging from consciousness of these unhappy psychological events" (Tyson 15).

Tyson reminds us, however, that "...repression doesn't eliminate our painful experiences and emotions...we unconsciously behave in ways that will allow us to 'play out'...our conflicted feelings about the painful experiences and emotions we repress" (15). To keep all of this conflict buried in our unconscious, Freud argued that we develop defenses: selective perception, selective memory, denial, displacement, projection, regression, fear of intimacy, and fear of death, among others.

Id, Ego, and Superego

Freud maintained that our desires and our unconscious conflicts give rise to three areas of the mind that wrestle for dominance as we grow from infancy, to childhood, to adulthood:

- id - "...the location of the drives" or libido
- ego - "...one of the major defenses against the power of the drives..." and home of the defenses listed above
- superego - the area of the unconscious that houses Judgment (of self and others) and "...which begins to form during childhood as a result of the Oedipus complex" (Richter 1015-1016)

Oedipus Complex

Freud believed that the Oedipus complex was "...one of the most powerfully determinative elements in the growth of the child" (Richter 1016).

Essentially, the Oedipus complex involves children's need for their parents and the conflict that arises as children mature and realize they are not the absolute focus of their mother's attention: "the Oedipus complex begins in a late phase of infantile sexuality, between the child's third and sixth year, and it takes a different form in males than it does in females" (Richter 1016).

Freud argued that both boys and girls wish to possess their mothers, but as they grow older "...they begin to sense that their claim to exclusive attention is thwarted by the mother's attention to the father..." (1016). Children, Freud maintained, connect this conflict of attention to the intimate relations between mother and father, relations from which the children are excluded. Freud believed that "the result is a murderous rage against the father...and a desire to possess the mother" (1016).

Freud pointed out, however, that "...the Oedipus complex differs in boys and girls...the functioning of the related castration complex" (1016). In short, Freud thought that "...during the Oedipal rivalry [between boys and their fathers], boys fantasized that punishment for their rage will take the form of..." castration (1016). When boys effectively work through this anxiety, Freud argued, "...the boy learns to identify with the father in the hope of someday possessing a woman like his mother. In girls, the castration complex

does not take the form of anxiety...the result is a frustrated rage in which the girl shifts her sexual desire from the mother to the father" (1016).

Freud believed that eventually, the girl's spurned advanced toward the father give way to a desire to possess a man like her father later in life. Freud believed that the impact of the unconscious, id, ego, superego, the defenses, and the Oedipus complexes was inescapable and that these elements of the mind influence all our behavior (and even our dreams) as adults - of course this behavior involves what we write.

Freud and Literature

So what does all of this psychological business have to do with literature and the study of literature? Put simply, some critics believe that we can "...read psychoanalytically...to see which concepts are operating in the text in such a way as to enrich our understanding of the work and, if we plan to write a paper about it, to yield a meaningful, coherent psychoanalytic interpretation" (Tyson 29). Tyson provides some insightful and applicable questions to help guide our understanding of psychoanalytic criticism.

Typical questions:

- How do the operations of repression structure or inform the work?
- Are there any oedipal dynamics - or any other family dynamics - are work here?
- How can characters' behavior, narrative events, and/or images be explained in terms of psychoanalytic concepts of any kind (for example...fear or fascination with death, sexuality - which includes love and romance as well as sexual behavior - as a primary indicator of psychological identity or the operations of ego-id-superego)?
- What does the work suggest about the psychological being of its author?
- What might a given interpretation of a literary work suggest about the psychological motives of the reader?
- Are there prominent words in the piece that could have different or hidden meanings? Could there be a subconscious reason for the author using these "problem words"?

Here is a list of scholars we encourage you to explore to further your understanding of this theory:

- Harold Bloom - *A Theory of Poetry*, 1973; *Poetry and Repression: Revisionism from Blake to Stevens*, 1976
- Peter Brooks
- Jacques Lacan - *The Ego in Freud's Theory and in the Technique of Psychoanalysis*, 1988; "The Agency of the Letter in the Unconscious or Reason Since Freud" (from *Écrits: A Selection*, 1957)
- Jane Gallop - *Reading Lacan*, 1985
- Julia Kristeva - *Revolution in Poetic Language*, 1984
- Marshall Alcorn - *Changing the Subject in English Class: Discourse and the Constructions of Desire*, 2002

Carl Jung

Jungian criticism attempts to explore the connection between literature and what Carl Jung (a student of Freud) called the "collective unconscious" of the human race: "...racial memory, through which the spirit of the whole human species manifests itself" (Richter 504). Jungian criticism, closely related to Freudian theory because of its connection to psychoanalysis, assumes that all stories and symbols are based on mythic models from mankind's past.

Based on these commonalities, Jung developed archetypal myths, the *Syzygy*: "...a quaternion composing a whole, the unified self of which people are in search" (Richter 505). These archetypes are the Shadow, the Anima, the Animus, and the Spirit: "...beneath...[the Shadow] is the Anima, the feminine side of the male Self, and the Animus, the corresponding masculine side of the female Self" (Richter 505).

In literary analysis, a Jungian critic would look for archetypes (also see the discussion of Northrop Frye in the Structuralism section) in creative works: "Jungian criticism is generally involved with a search for the embodiment of these symbols within particular works of art." (Richter 505). When dealing with this sort of criticism, it is often useful to keep a handbook of mythology and a dictionary of symbols on hand.

Typical questions:

- What connections can we make between elements of the text and the archetypes? (Mask, Shadow, Anima, Animus)
- How do the characters in the text mirror the archetypal figures? (Great Mother or nurturing Mother, Whore, destroying Crone, Lover, Destroying Angel)

- How does the text mirror the archetypal narrative patterns? (Quest, Night-Sea-Journey)
- How symbolic is the imagery in the work?
- How does the protagonist reflect the hero of myth?
- Does the “hero” embark on a journey in either a physical or spiritual sense?
- Is there a journey to an underworld or land of the dead?
- What trials or ordeals does the protagonist face? What is the reward for overcoming them?

Here is a list of scholars we encourage you to explore to further your understanding of this theory:

- Maud Bodkin - *Archetypal Patterns in Poetry*, 1934
- Carl Jung - *The Archetypes and the Collective Unconscious*. Vol. 9, Part 1 of *Collected Works*. 2nd ed. Trans. R.F.C. Hull, 1968
- Bettina Knapp - *Music, Archetype and the Writer: A Jungian View*, 1988
- Ricahrd Sugg - *Jungian Literary Criticism*, 1993

source : PURDUE ONLINE WRITING LAB (OWL)

Marxist Criticism (1930s–present)

Whom Does it Benefit?

Based on the theories of Karl Marx (and so influenced by philosopher Georg Wilhelm Friedrich Hegel), this school concerns itself with class differences, economic and otherwise, as well as the implications and complications of the capitalist system: "Marxism attempts to reveal the ways in which our socioeconomic system is the ultimate source of our experience" (Tyson 277).

Theorists working in the Marxist tradition, therefore, are interested in answering the overarching question, whom does it [the work, the effort, the policy, the road, etc.] benefit? The elite? The middle class? And Marxists critics are also interested in how the lower or working classes are oppressed - in everyday life and in literature.

The Material Dialectic

The Marxist school follows a process of thinking called the material dialectic. This belief system maintains that "...what drives historical change are the material realities of the economic base of society, rather than the ideological superstructure of politics, law, philosophy, religion, and art that is built upon that economic base" (Richter 1088).

Marx asserts that "...stable societies develop sites of resistance: contradictions build into the social system that ultimately lead to social revolution and the development of a new society upon the old" (1088). This cycle of contradiction, tension, and revolution must continue: there will always be conflict between the upper, middle, and lower (working) classes and this conflict will be reflected in literature and other forms of expression - art, music, movies, etc.

The Revolution

The continuing conflict between the classes will lead to upheaval and revolution by oppressed peoples and form the groundwork for a new order of society and economics where capitalism is abolished. According to Marx, the revolution will be led by the working class (others think peasants will lead the uprising) under the guidance of intellectuals. Once the elite and middle class are overthrown, the intellectuals will compose an equal society where everyone owns everything (socialism - not to be confused with Soviet or Maoist Communism).

Though a staggering number of different nuances exist within this school of literary theory, Marxist critics generally work in areas covered by the following questions.

Typical questions:

- Whom does it benefit if the work or effort is accepted/successful/ believed, etc.?
- What is the social class of the author?
- Which class does the work claim to represent?
- What values does it reinforce?
- What values does it subvert?
- What conflict can be seen between the values the work champions and those it portrays?
- What social classes do the characters represent?
- How do characters from different classes interact or conflict?

Here is a list of scholars we encourage you to explore to further your understanding of this theory:

- Karl Marx - (with Friedrich Engels) *The Communist Manifesto*, 1848; *Das Kapital*, 1867; "Consciousness Derived from Material Conditions" from *The German Ideology*, 1932; "On Greek Art in Its Time" from *A Contribution to the Critique of Political Economy*, 1859
- Leon Trotsky - "Literature and Revolution," 1923
- Georg Lukács - "The Ideology of Modernism," 1956
- Walter Benjamin - "The Work of Art in the Age of Mechanical Reproduction," 1936
- Theodor W. Adorno
- Louis Althusser - *Reading Capital*, 1965

- Terry Eagleton - *Marxism and Literary Criticism, Criticism and Ideology*, 1976
- Frederic Jameson - *Marxism and Form, The Political Unconscious*, 1971
- Jürgen Habermas - *The Philosophical Discourse of Modernity*, 1990

source : PURDUE ONLINE WRITING LAB (OWL)

Feminist Criticism (1960s–present)

S/he

Feminist criticism is concerned with "...the ways in which literature (and other cultural productions) reinforce or undermine the economic, political, social, and psychological oppression of women" (Tyson). This school of theory looks at how aspects of our culture are inherently patriarchal (male dominated) and "...this critique strives to expose the explicit and implicit misogyny in male writing about women" (Richter 1346). This misogyny, Tyson reminds us, can extend into diverse areas of our culture: "Perhaps the most chilling example...is found in the world of modern medicine, where drugs prescribed for both sexes often have been tested on male subjects only" (83).

Feminist criticism is also concerned with less obvious forms of marginalization such as the exclusion of women writers from the traditional literary canon: "...unless the critical or historical point of view is feminist, there is a tendency to under-represent the contribution of women writers" (Tyson 82-83).

Common Space in Feminist Theories

Though a number of different approaches exist in feminist criticism, there exist some areas of commonality. This list is excerpted from Tyson:

1. Women are oppressed by patriarchy economically, politically, socially, and psychologically; patriarchal ideology is the primary means by which they are kept so
2. In every domain where patriarchy reigns, woman is other: she is marginalized, defined only by her difference from male norms and values
3. All of western (Anglo-European) civilization is deeply rooted in patriarchal ideology, for example, in the biblical portrayal of Eve as the origin of sin and death in the world
4. While biology determines our sex (male or female), culture determines our gender (masculine or feminine)

5. All feminist activity, including feminist theory and literary criticism, has as its ultimate goal to change the world by prompting gender equality
6. Gender issues play a part in every aspect of human production and experience, including the production and experience of literature, whether we are consciously aware of these issues or not (91).

Feminist criticism has, in many ways, followed what some theorists call the three waves of feminism:

1. **First Wave Feminism** - late 1700s-early 1900's: writers like Mary Wollstonecraft (*A Vindication of the Rights of Women*, 1792) highlight the inequalities between the sexes. Activists like Susan B. Anthony and Victoria Woodhull contribute to the women's suffrage movement, which leads to National Universal Suffrage in 1920 with the passing of the Nineteenth Amendment
2. **Second Wave Feminism** - early 1960s-late 1970s: building on more equal working conditions necessary in America during World War II, movements such as the National Organization for Women (NOW), formed in 1966, cohere feminist political activism. Writers like Simone de Beauvoir (*Le deuxième sexe*, 1972) and Elaine Showalter established the groundwork for the dissemination of feminist theories dove-tailed with the American Civil Rights movement
3. **Third Wave Feminism** - early 1990s-present: resisting the perceived essentialist (over generalized, over simplified) ideologies and a white, heterosexual, middle class focus of second wave feminism, third wave feminism borrows from post-structural and contemporary gender and race theories (see below) to expand on marginalized populations' experiences. Writers like Alice Walker work to "...reconcile it [feminism] with the concerns of the black community...[and] the survival and wholeness of her people, men and women both, and for the promotion of dialog and community as well as for the valorization of women and of all the varieties of work women perform" (Tyson 97).

Typical questions:

- How is the relationship between men and women portrayed?
- What are the power relationships between men and women (or characters assuming male/female roles)?
- How are male and female roles defined?
- What constitutes masculinity and femininity?

- How do characters embody these traits?
- Do characters take on traits from opposite genders? How so? How does this change others' reactions to them?
- What does the work reveal about the operations (economically, politically, socially, or psychologically) of patriarchy?
- What does the work imply about the possibilities of sisterhood as a mode of resisting patriarchy?
- What does the work say about women's creativity?
- What does the history of the work's reception by the public and by the critics tell us about the operation of patriarchy?
- What role the work play in terms of women's literary history and literary tradition? (Tyson)

Here is a list of scholars we encourage you to explore to further your understanding of this theory:

- Mary Wollstonecraft - *A Vindication of the Rights of Women*, 1792
- Simone de Beauvoir - *Le deuxième sexe*, 1972
- Julia Kristeva - *About Chinese Women*, 1977
- Elaine Showalter - *A Literature of Their Own*, 1977; "Toward a Feminist Poetics," 1979
- Deborah E. McDowell - "New Directions for Black Feminist Criticism," 1980
- Alice Walker - *In Search of Our Mother's Gardens*, 1983
- Lillian S. Robinson - "Treason out Text: Feminist Challenges to the Literary Canon," 1983
- Camile Paglia - *Sexual Personae: The Androgyne in Literature and Art*, 1990

source : PURDUE ONLINE WRITING LAB (OWL)

