

Contents

Preface to the second edition	xi
Preface for instructors	xiii
Acknowledgments	xv
1 Everything you wanted to know about critical theory but were afraid to ask	1
2 Psychoanalytic criticism	11
The origins of the unconscious	12
The defenses, anxiety, and core issues	15
Dreams and dream symbols	18
The meaning of death	21
The meaning of sexuality	24
Lacanian psychoanalysis	26
Classical psychoanalysis and literature	34
Some questions psychoanalytic critics ask about literary texts	37
“What’s Love Got to Do with It?”: a psychoanalytic reading of <i>The Great Gatsby</i>	39
Questions for further practice: psychoanalytic approaches to other literary works	49
For further reading	50
For advanced readers	50
3 Marxist criticism	53
The fundamental premises of Marxism	53
The class system in America	55
The role of ideology	56
Human behavior, the commodity, and the family	61
Marxism and literature	64
Some questions Marxist critics ask about literary texts	68
You are what you own: a Marxist reading of <i>The Great Gatsby</i>	69
Questions for further practice: Marxist approaches to other literary works	79
For further reading	79
For advanced readers	80

4	Feminist criticism	83
	Traditional gender roles	85
	A summary of feminist premises	91
	Getting beyond patriarchy	93
	French feminism	95
	Multicultural feminism	105
	Gender studies and feminism	108
	Feminism and literature	117
	Some questions feminist critics ask about literary texts	119
	“. . . next they'll throw everything overboard . . .": a feminist reading of <i>The Great Gatsby</i>	120
	Questions for further practice: feminist approaches to other literary works	130
	For further reading	131
	For advanced readers	131
5	New Criticism	135
	"The text itself"	136
	Literary language and organic unity	138
	A New Critical reading of "There Is a Girl Inside"	143
	New Criticism as intrinsic, objective criticism	147
	The single best interpretation	148
	The question New Critics asked about literary texts	150
	The "deathless song" of longing: a New Critical reading of <i>The Great Gatsby</i>	150
	Questions for further practice: New Critical approaches to other literary works	164
	For further reading	164
	For advanced readers	165
6	Reader-response criticism	169
	Transactional reader-response theory	173
	Affective stylistics	175
	Subjective reader-response theory	178
	Psychological reader-response theory	182
	Social reader-response theory	185
	Defining readers	187
	Some questions reader-response critics ask about literary texts	188
	Projecting the reader: a reader-response analysis of <i>The Great Gatsby</i>	190
	Questions for further practice: reader-response approaches to other literary works	202
	For further reading	203
	For advanced readers	204

7	Structuralist criticism	209
	Structural linguistics	212
	Structural anthropology	215
	Semiotics	216
	Structuralism and literature	219
	The structure of literary genres	221
	The structure of narrative (narratology)	224
	The structure of literary interpretation	230
	Some questions structuralist critics ask about literary texts	233
	“Seek and ye shall find”. . . and then lose: a structuralist reading of <i>The Great Gatsby</i>	234
	Questions for further practice: structuralist approaches to other literary works	244
	For further reading	245
	For advanced readers	246
8	Deconstructive criticism	249
	Deconstructing language	250
	Deconstructing our world	255
	Deconstructing human identity	257
	Deconstructing literature	258
	A deconstructive reading of Robert Frost’s “Mending Wall”	260
	Some questions deconstructive critics ask about literary texts	265
	“. . . the thrilling, returning trains of my youth . . .”: a deconstructive reading of <i>The Great Gatsby</i>	267
	Questions for further practice: deconstructive approaches to other literary works	278
	For further reading	280
	For advanced readers	280
9	New historical and cultural criticism	281
	New historicism	282
	New historicism and literature	291
	Cultural criticism	295
	Cultural criticism and literature	297
	Some questions new historical and cultural critics ask about literary texts	299
	The discourse of the self-made man: a new historical reading of <i>The Great Gatsby</i>	301
	Questions for further practice: new historical and cultural criticism of other literary works	311
	For further reading	312
	For advanced readers	313

10	Lesbian, gay, and queer criticism	317
	The marginalization of lesbians and gay men	318
	Lesbian criticism	322
	Gay criticism	329
	Queer criticism	334
	Some shared features of lesbian, gay, and queer criticism	338
	Some questions lesbian, gay, and queer critics ask about literary texts	341
	Will the real Nick Carraway please come out?: a queer reading of <i>The Great Gatsby</i>	342
	Questions for further practice: lesbian, gay, and queer approaches to other literary works	353
	For further reading	355
	For advanced readers	355
11	African American criticism	359
	Racial issues and African American literary history	360
	Recent developments: critical race theory	367
	African American criticism and literature	385
	Some questions African American critics ask about literary texts	394
	But where's Harlem?: an African American reading of <i>The Great Gatsby</i>	396
	Questions for further practice: African American approaches to other literary works	409
	For further reading	411
	For advanced readers	411
12	Postcolonial criticism	417
	Postcolonial identity	419
	Postcolonial debates	424
	Postcolonial criticism and literature	426
	Some questions postcolonial critics ask about literary texts	431
	The colony within: a postcolonial reading of <i>The Great Gatsby</i>	433
	Questions for further practice: postcolonial approaches to other literary works	445
	For further reading	446
	For advanced readers	447
13	Gaining an overview	451
	Index	457