

An Introduction To Literature Criticism And Theory Andrew Bennett

Literary Criticism: An Introduction to Theory and Practice, 5/e presents the thirteen basic schools of twentieth-century literary theory and criticism in their historical and philosophical contexts. This book explores the philosophical assumptions of each school of criticism and provides a clear methodology for writing essays according to each school's beliefs and tenets.

The fourth edition of the bestselling *Literary Criticism: An Introduction to Theory and Practice* showcases various schools of 20th century criticism in historical and philosophical contexts. New features include: - A new chapter on queer theory. - Every chapter has been revised with new introductions with appropriate new critical vocabulary, critical terms, further readings sections, and web sites. - New student essays - Structuralism and Deconstruction have been combined into one section to make the material clearer and more streamlined. - The addition of Plotinus, Giovanni Boccaccio, Joseph Addison, Percy Pysshe Shelley, and Mikhail Bakhtin. Pick a Penguin Program* We offer select Penguin Putnam titles at a substantial discount to your students when you request a special package of one or more Penguin titles with this text. Please contact your local Prentice Hall Sales Representative for more information.

Lively, original and highly readable, *An Introduction to Literature, Criticism and Theory* is the essential guide to literary studies. Starting at 'The Beginning' and concluding with 'The End', chapters range from the familiar, such as 'Character', 'Narrative' and 'The Author', to the more unusual, such as 'Secrets', 'Pleasure' and 'Ghosts'. Now in its fifth edition, Bennett and Royle's classic textbook successfully illuminates complex ideas by engaging directly with literary works, so that a reading of *Jane Eyre* opens up ways of thinking about racial difference, for example, while Chaucer, Raymond Chandler and Monty Python are all invoked in a discussion of literature and laughter. The fifth edition has been revised throughout and includes four new chapters – 'Feelings', 'Wounds', 'Body' and 'Love' – to incorporate exciting recent developments in literary studies. In addition to further reading sections at the end of each chapter, the book contains a comprehensive bibliography and a glossary of key literary terms. A breath of fresh air in a field that can often seem dry and dauntingly theoretical, this book will open the reader's eyes to the exhilarating possibilities of reading and studying literature.

Ideas in Profile: Small Introductions to Big Topics At the heart of criticism lies one question: What do you think of it? Every time we comment on an artefact, whether a poem, a play, a painting, a novel or a piano concerto, we are acting as critics, making our own judgements and interpretations. Among the most fundamental of human intellectual activities, criticism offers a starting point for many of our journeys towards understanding. Focusing particularly on stories, plays and poems, *Criticism* traces the central concepts and controversies in criticism, from Plato to Derrida, and from Romanticism to the death of the author. In the process, it reflects on criticism itself, the possibilities and options that confront casual readers, as well as reviewers, members of reading groups, students and teachers of English. How far do we make conscious choices about how and what we read (or view)? What do we conventionally look for in fiction? And what might we look for if we went beyond the conventional?

The gold standard anthology for anyone who wants to understand the development and current state of literary theory. Offering 191 pieces by 157 authors, *The Norton Anthology of Theory and Criticism, Third Edition*, is more comprehensive and more varied in its selection than any other anthology. Forty-eight NEW selections—concentrated mostly on the twentieth and twenty-first centuries—make the book not only the best overview of the history of theory, but also a remarkably up-to-date portrait of the state of theory today.

An accessible and thorough introduction to literary theory and contemporary critical practice, this book is an essential resource for beginning students of literary criticism. Covers traditional approaches such as formalism and structuralism, as well as more recent developments in criticism such as evolutionary theory, cognitive studies, ethical criticism, and ecocriticism Offers explanations of key works and major ideas in literary criticism and suggests key elements to look for in a literary text Also applies critical approaches to various examples from film studies Helps students to build a critical framework and write analytically

In this second edition of *Beginning Theory*, the variety of approaches, theorists, and technical language is lucidly and expertly unraveled and explained, and allows readers to develop their own ideas once first principles have been grasped. Expanded and updated from the original edition first published in 1995, Peter Barry has incorporated all of the recent developments in literary theory, adding two new chapters covering the emergent Eco-criticism and the re-emerging Narratology.

How does literature work? And what does it mean? How does it relate to the world: to politics, to history, to the environment? How do we analyse and interpret a literary text, paying attention to its specific poetic and fictitious qualities? This wide-ranging introduction helps students to explore these and many other essential questions in the study of literature, criticism and theory. In a series of introductory chapters, leading international scholars present the fundamental topics of literary studies through conceptual definitions as well as interpretative readings of works familiar from a range of world literary traditions. In an easy-to-navigate format, *Literature: An Introduction to Theory and Analysis* covers such topics as: -Key definitions – from plot, character and style to genre, trope and author -Literature's relationship to the surrounding world – ethics, politics, gender and nature -Modes of literature and criticism – from books to performance, from creative to critical writing With annotated reading guides throughout and a glossary of major critical schools to help students when studying, revising and writing essays, this is an essential introduction and reference guide to the study of literature at all levels

Using Key Passages to Understand Literature, Theory and Criticism is a completely fresh and innovative approach to teaching and learning literary theory: using short passages of theory to make sense of literary and cultural texts. It focuses on the key concepts that help readers understand literature and cultural events in new and provocative ways. Covering a wide variety of iconic and contemporary theorists, the book offers a broad chronological and global overview, including thirty passages from theorists such as Viktor Shklovsky, Roland Barthes, Judith Butler, Diana Fuss, Jean Baudrillard, Kwame Anthony Appiah, Michel Foucault, Monique Wittig, and Eve Sedgwick. Built on the premise that scholars use theory pragmatically, *Using Key Passages to Understand Literature, Theory and Criticism* identifies problems, puzzles, and questions readers may encounter when they read a story, watch a film, or look at artwork. It explains, in detail, thirty concepts that help readers make sense of these works and invites students to apply the concepts to a range of writing and research projects. The textbook concludes by helping students read theory with an eye on finding productive passages and writing their own "theory chapter," signaling a shift from student as critic to student as theorist. Used as a main text in introductory theory courses or as a supplement to any literature, film, theater, or art course, this book helps students read closely and think critically.

The degrading environment of the planet is something that touches everyone. This 2011 book offers an introductory overview of

literary and cultural criticism that concerns environmental crisis in some form. Both as a way of reading texts and as a theoretical approach to culture more generally, 'ecocriticism' is a varied and fast-changing set of practices which challenges inherited thinking and practice in the reading of literature and culture. This introduction defines what ecocriticism is, its methods, arguments and concepts, and will enable students to look at texts in a wholly new way. Boxed sections explain key critical terms and contemporary debates in the field with 'hands-on' examples and comparisons. Timothy Clark's thoughtful approach makes this an ideal first encounter with environmental readings of literature.

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.

Since the global turn to neoliberalism in the 1970s, movements in literary studies have been diagnostic rather than interventionist: scholars have developed techniques for analyzing culture but have retreated from attempts to transform it. For Joseph North, a genuinely interventionist criticism is a central task facing scholars on the Left today.

This volume contains a collection of Julio Trebolle's papers on textual and compositional history of 1-2 Kings, via Septuagint, Old Latin. His research is a key contribution to the landscape of textual plurality in the history of the Bible.

From Plato to Freud to ecocriticism, the book illustrates dozens of stimulating-and sometimes notoriously complex-perspectives for approaching literature and film. The book offers authoritative, clear, and easy-to-follow explanations of theories that range from established classics to the controversies of current theory. Each chapter offers a conversational, step-by-step explanation of a single theory, critic, or issue, accompanied by concrete examples for applying the concepts and engaging suggestions for related literary readings. Following a section on the foundations of literary theory, the book is organized thematically, with an eye to the best way to develop a real, working understanding of the various theories. Cross-references are particularly important, since it's through the interaction of examples that readers most effectively advance from basic topics and arguments to some of the more specialized and complicated issues. Each chapter is designed to tell a complete story, yet also to reach out to other chapters for development and debate. Literary theorists are hardly unified in their views, and this book reflects the various traditions, agreements, influences, and squabbles that are a part of the field. Special features include hundreds of references to and quotations from novels, stories, plays, poems, movies, and other media. Online resources could also include video and music clips, as well as high-quality examples of visual art mentioned in the book. The book also includes periodic "running" references to selected key titles (such as *Frankenstein*) in order to illustrate the effect of different theories on a single work.

Beginning with approaches familiar to students and then gradually introducing schools of criticism that are more challenging, THEORY INTO PRACTICE provides extensive step-by-step guidance for writing literary analyses from each of the critical perspectives. This brief, practical introduction to literary theory explores core literary theories in a unique chronological format and includes an anthology of relevant fiction, poetry, and nonfiction to help bring those theories to life for students. Remarkably readable and engaging, the text makes even complex concepts manageable for those beginning to think about literary theory, and example analyses for each type of criticism show how real students have applied the theories to works included in the anthology. Now updated with the latest scholarship, including a full discussion of Ecocriticism and increased emphasis on American multicultural approaches, THEORY INTO PRACTICE provides an essential foundation for thoughtful and effective literary analysis. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Literary Theory and Criticism: An Introduction provides an accessible overview of major figures and movements in literary theory and criticism from antiquity to the twenty-first century. It is designed for students at the undergraduate level or for others needing a broad synthesis of the long history of literary theory. An introductory chapter provides an overview of some of the major issues within literary theory and criticism; further chapters survey theory and criticism in antiquity, the Middle Ages and Renaissance, the Enlightenment, and the nineteenth century. For twentieth- and twenty-first-century theory, the discussion is subdivided into separate chapters on formalist, historicist, political, and psychoanalytic approaches. The final chapter applies a variety of theoretical concepts and approaches to two famous works of literature: William Shakespeare's *Hamlet* and Mary Shelley's *Frankenstein*. The new edition has been updated throughout, including new or expanded coverage of Marxist theory, disability studies, affect theory, and Critical Race Theory.

This is the first book-length study of the uncanny, an important concept for contemporary thinking and debate across a range of disciplines and discourses, including literature, film, architecture, cultural studies, philosophy, psychoanalysis, and queer theory. Much of this importance can be traced back to Freud's essay of 1919, "The uncanny," where he was perhaps the first to foreground the distinctive nature of the uncanny as a feeling of something not simply weird or mysterious but, more specifically, as something strangely familiar. As a concept and a feeling, however, the uncanny has a complex history going back to at least the Enlightenment. Nicholas Royle offers a detailed historical account of the emergence of the uncanny, together with a series of close readings of different aspects of the topic. Following a major introductory historical and critical overview, there are chapters on the death drive, *déjà-vu*, "silence, solitude and darkness," the fear of being buried alive, doubles, ghosts, cannibalism, telepathy, and madness, as well as more "applied" readings concerned, for example, with teaching, politics, film, and religion. This is a major critical study that will be welcomed by students and academics but will also be of interest to the general reader.

Taking Sigmund Freud's theories as a point of departure, Jean-Michel Rabaté's book explores the intriguing ties between psychoanalysis and literature.

Essential anthology of Poe's critical works reviews works by Dickens, Hawthorne, many others. Includes Theory of Poetry ("The Philosophy of Composition," "The Rationale of Verse," "The Poetic Principle"). Introduction.

From Plato to Virginia Woolf, Structuralism to Practical Criticism, Introducing Literary Criticism charts the history and

development of literary criticism into a rich and complex discipline. Tackling disputes over the value and meaning of literature, and exploring theoretical and practical approaches, this unique illustrated guide will help readers of all levels to get more out of their reading.

Literary Criticism from Plato to the Present provides a concise and authoritative overview of the development of Western literary criticism and theory from the Classical period to the present day An indispensable and intellectually stimulating introduction to the history of literary criticism and theory Introduces the major movements, figures, and texts of literary criticism Provides historical context and shows the interconnections between various theories An ideal text for all students of literature and criticism

Literary theory has now become integral to how we produce literary criticism. When critics write about a text, they no longer think just about the biographical or historical contexts of the work, but also about the different approaches that literary theory offers. By making use of these, they create new interpretations of the text that would not otherwise be possible. In your own reading and writing, literary theory fosters new avenues into the text. It allows you to make informed comments about the language and form of literature, but also about the core themes - concepts such as gender, sexuality, the self, race, and class - which a text might explore. Literary theory gives you an almost limitless number of texts to work into your own response, ensuring that your interpretation is truly original. This is why, although literary theory can initially appear alienating and difficult, it is something to get really excited about. Imagine you are standing in the centre of a circular room, with a whole set of doors laid out around you. Each doorway opens on to a new and illuminating field of knowledge that can change how you think about what you have read: perhaps in just a small way, but also perhaps dramatically and irrevocably. You can open one door, or many of them. The choice is yours. Put the knowledge you gain together with your own interpretation, however, and you have a unique and potentially fascinating response. Each chapter in *Literary Theory: A Complete Introduction* covers a key school of thought, progressing to a point at which you'll have a full understanding of the range of responses and approaches available for textual interpretation. As well as focusing on such core areas as Marxism, Modernism, Postmodernism, Structuralism and Poststructuralism, this introduction brings in recent developments such as Eco and Ethical Criticism and Humanisms.

What is this thing called literature? Why should we study it? And how? Relating literature to topics such as dreams, politics, life, death, the ordinary and the uncanny, this beautifully written book establishes a sense of why and how literature is an exciting and rewarding subject to study. Bennett and Royle delicately weave an essential love of literature into an account of what literary texts do, how they work and what sort of questions and ideas they provoke. The book's three parts reflect the fundamental components of studying literature: reading, thinking and writing. The authors use helpful, familiar examples throughout, offering rich reflections on the question 'What is literature?' and on what they term 'creative reading'. Bennett and Royle's lucid and friendly style encourages a deep engagement with literary texts. This book is not only an essential guide to the study of literature, but an eloquent defence of the discipline.

'Reading *Veering* generates the intense joy of veering. An exuberantly successful medium, Royle calls up swarms of passages from literature and elsewhere where the word or concept "e;veering"e; is salient. On this basis he creates new theories of literature and of creative writing's place in criticism. Royle's best book yet.' J. Hillis Miller, Distinguished Research Professor of Comparative Literature and English, University of California, Irvine 'Nicholas Royle is one of the most interesting, inventive, and provocative thinkers of literary language currently writing in English, and he has done something truly extraordinary here. By allowing a theory of literature to emerge right from the traces of the veering movements of fiction and poetry, he has thoroughly renewed the possibility of thinking in the wake of our literary encounters. *Veering* issues a general license to read, once again, with all the wonder, generosity, and freedom it calls forth on every page.' Professor Peggy Kamuf, University of Southern California 'Every genre, every great work has its way of veering. This fascinating, richly compendious, necessary book shows the way forward for literary studies. Nicholas Royle's twisty key opens and magically re-opens the wonders of the canon and beyond. The spiralling pleasure he takes in doing so lightens, refreshes, instructs and inspires. Royle is a wonderful communicator about literature and theory and a uniquely powerful, original critical voice. This is his most exciting and widely relevant work so far.' Sarah Wood, University of Kent 'Reflections on the figure of veering form the basis for a new theory of literature Exploring images of swerving, loss of control, digressing and deviating, *Veering* provides new critical perspectives on all major literary genres: the novel, poetry, drama, the short story and the essay, as well as creative writing Royle works with insights from Lewis Carroll, Freud, Adorno, Raymond Williams, Edward Said, Deleuze, Cixous and Derrida. With wit and irony he investigates veering in the writings of Jonson, Milton, Dryden, Wordsworth, Coleridge, Melville, Hardy, Proust, Lawrence, Bowen, J.H. Prynne and many others. Contrary to a widespread sense that literature has become increasingly irrelevant to our culture and everyday life, Royle brilliantly traces a strange but compelling literary turn

An Introduction to Literature, Criticism and Theory Routledge

An attempt has been made in this book to lay the foundations for a proper understanding of the intricacies of English Literature. The author has expounded the basic truths of the art of criticism, both ancient and modern.

Literary Theory and Criticism: An Introduction provides an accessible overview of major figures and movements in literary theory and criticism from antiquity to the twenty-first century. It is designed for students at the undergraduate level or for others needing a broad synthesis of the long history of literary theory. An introductory chapter provides an overview of some of the major issues within literary theory and criticism; further chapters survey theory and criticism in antiquity, the Middle Ages and Renaissance, the Enlightenment, and the nineteenth century. For twentieth- and twenty-first-century theory, the discussion is subdivided into separate chapters on formalist, historicist, political, and psychoanalytic approaches. The final chapter applies a variety of theoretical concepts and approaches to two famous works of literature: William Shakespeare's *Hamlet* and Mary Shelley's *Frankenstein*.

Following Peirce in his non-reductive understanding of the theory of signs as a branch of aesthetics, this book reconceptualizes the processes of literary creation, appreciation and reading in semiotic terms. Here is a carefully developed theory of what sort of criteria serve to distinguish apposite from inapposite readings of literary works-of-art. Given Peirce's triadic account of signification, it enlarges Aristotle's view of mimesis as expressive making into an understanding of literary works as deliberately designed sign-systems belonging to Peirce's eighth class of signs. In parallel with Bakhtin's account of the dialogical nature of literary work (and its success in exposing misreadings of Dostoyevsky), this work categorizes in precise theoretical terms what is wrong with the non-

dialogical readings which treat Plato's dialogues as doctrinal tractates. As a study in literary theory finally, and on the basis of apt distinctions between exhibitiv, active, and assertive judgments, this book re-demarcates and distinguishes the discipline of literary criticism from that of literary theory, and both of these from the work of literary creation itself.

Much literary criticism focuses on literary producers and their products, but an important part of such work considers the end-user, the reader. It asks such questions as: how far can the author condition the response of the reader, and how much does the reader create the meaning of a text? Dr Bennett's collection includes important essays from such writers and critics as Wolfgang Iser, Mary Jacobus, Roger Chartier, Michel de Certeau, Shoshana Felman, Maurice Blanchot, Paul de Man and Yves Bonnefoy. It looks in turn at deconstructionist, feminist, new historicist and psychoanalytical response to the school. The book then considers the act of reading itself, discussing such issues as the uniqueness of any reading and the difficulties involved in its analysis.

An Introduction to Literature, Criticism and Theory is an indispensable guide. In twenty-four short, compelling and highly readable chapters, this book presents the key critical concepts in literary studies today. Bennett and Royle avoid the jargonistic, abstract nature of much 'theory'. Instead they explore crucial issues in contemporary criticism and theory by focusing closely on a range of literary texts - from Chaucer to Achebe, from Milton to Morrison. This book is essential reading for students of literature and English Studies. It can also be recommended as a general introduction for students in the humanities.

This book provides the essential contexts for an understanding of all aspects of the major English Romantic poet, William Wordsworth.

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 timely volume presents a rich and absorbing selection of extracts from over two hundred leading literary critics of the last several decades, writing on many of the most widely studied literary texts in English, from Shakespeare to Toni Morrison. Structured chronologically, working through familiar literary periods, this book presents illuminating and stimulating examples of critical readings of familiar texts, demonstrating a variety of methods and approaches to critical practice. The range of critical voices represented - from Abrams and Adelman to Zimmerman and Zizek - provides students with eloquent and insightful models of how to read, think and write about texts so that they can form their own critical responses and develop as independent readers. The book also shows how criticism has developed over time and how it has always been intimately involved in wider cultural, social and political debates. Connections between criticism, culture and politics are explored in the book's wide-ranging first chapter. In his warm, clear, and engaging style, Richard Jacobs provides the perfect introduction to literature and criticism. Literature and the Critics is a book to which students will want to return to throughout their courses as they read more widely and encounter new texts and critical voices.

'The best introduction to literary study on the market' Jonathan Culler, Cornell University 'The most un-boring, unnerving, unpretentious textbook I've ever come across' Elizabeth Wright, University of Cambridge 'It is by far the best and most readable of all such introductions that I know of...The treatment of the various topics is masterful, even-handed, and informative. I cannot think of a better introduction for undergraduates, to be sure, but for many graduate students too.' Hayden White, University of California at Santa Cruz I don't know of any book that could, or does, compete with this one. It is irreplaceable' Richard Rand, University of Alabama (Bennett and Royle have) cracked the problem of how to be introductory and sophisticated, accessible but not patronising.' Peter Buse, English Subject Centre Newsletter An Introduction to Literature, Criticism and Theory provides a completely fresh and original introduction to literary studies. Bennett & Royle approach their subject by way of literary works themselves (a poem by Emily Dickinson, a passage from Shakespeare, a novel by Salman Rushdie), rather than by way of abstract theoretical ideas and isms. In thirty-two short chapters they focus on a range of familiar-looking terms (character, the author, voice, narrative) as well as less obvious ones (laughter, pleasure, ghosts, secrets) in order to show why such literary texts are so compelling. This third edition updates and expands on earlier editions, and includes new chapters on: *creative writing *literature and film *war *monsters, mutants and the inhuman An Introduction to Literature, Criticism and Theory avoids what is so frequently tiresome or intimidating about 'theory', offering instead an introduction that is consistently entertaining, thought provoking and surprising. The Authors The authors have wide experience of teaching and lecturing on literature and literary theory at universities in Britain, Europe and the United States. Andrew Bennett is Professor of English at the University of Bristol and Nicholas Royle is Professor English at the University of Sussex.

A uniquely accessible guide to a difficult subject, A Practical Introduction to Literary Theory and Criticism introduces students to the major trends in contemporary literary theory. Offering the breadth of information of a handbook and the examples of an anthology, it provides an invaluable alternative to the standard collections and shows students how literary theory really unfolds.

[Copyright: 967a03a79e040591b572953f0b9b9182](https://doi.org/10.1017/9781107305310)