**MA ENGLISH II YEAR**

**NEW LITERATURES IN ENGLISH**

**The Stone Angel Summary**

[*The Stone Angel*](https://www.gradesaver.com/the-stone-angel) is a first-person narrative that at times almost breaks into stream-of-consciousness writing as Hagar, the main character, gradually loses lucidity due to old age and illness. The narrative is divided into ten chapters, each of which shifts back and forth between the present time (the 1960s) and an earlier point in Hagar's life.

The novel is set in the fictional town of Manawaka (inspired by Neepawa), a rural part of Canada where conservative values reign and where archaic notions of gender and social class are taken seriously even in the modern era. The central character, Hagar, is a protagonist only by convention. Given her antagonistic behavior toward everyone else around her, which is rooted in her overwhelming pride, the reader would not be wrong to consider her an anti-heroine.

The book consists of two narrative arcs. The present-day story shows us the life of Hagar as an elderly woman of at least 90. Hagar lives in an upstairs bedroom in what used to be her house but which now belongs to her son Marvin. When she discovers that Marvin and his wife Doris are planning to put her into a nursing home, Hagar runs away to a rural spot called Shadow Point. She stays overnight in an abandoned house and is eventually found by her son and daughter-in-law, who immediately take her to the hospital where she is literally belted to the bed at night so that she cannot wander. From time to time, she lapses into the memories that define the second narrative arc. These memories are related to the reader in the present tense, as though they were actually happening simultaneously with the present-day narrative.

Hagar spends most of her life being defined by the men to whom she is connected. She is the third child of [Jason Currie](https://www.gradesaver.com/the-stone-angel/study-guide/character-list#jason-currie), a successful self-made businessman who has built a thriving shop up from nothing. Her mother died in Hagar's birth, and thus Hagar is raised by a housekeeper whom she calls "Auntie Doll." From an early age, it is clear Hagar takes after her stern, calculating, emotionless father; this is evidenced in the way Hagar does not even cry when her father gives her a beating. Hagar's two older brothers, on the other hand, show less aptitude for business, although their father takes pains to teach each of them the basics of the trade. Although Hagar superficially takes after her father, she is also aware of how his loveless nature has shaped her own icy demeanor.

Hagar is neither particularly maternal nor nurturing. When one of her brothers is injured by falling into a frozen pond, she refuses to nurse him through his subsequent illness on his deathbed. Later, Hagar is also a distant mother toward her two sons, unable to show emotion when Marvin, for instance, goes off to fight in World War I.

The reader can infer that Jason Currie is grooming Hagar to run and possibly inherit his family business. She—not her surviving elder brother—is sent to a finishing school in the East. Upon her return, her father wants her to keep the account books in the store. This job is vital to the success of the company. But instead of interpreting the gesture as an expression of trust and respect, Hagar regards it as her father's effort to control her. Hagar exclaims that she wants to be a schoolteacher instead, displeasing her father. And then, in a fit of rebellion, Hagar chooses to marry the crude and lower-class Brampton "Bram" Shipley. Jason Currie retaliates by cutting Hagar out of his life. Hagar, who was previously positioned to run the store, ends up not receiving any inheritance from him whatsoever.

Hagar's marriage with Bram turns out to be very unhappy. Bram speaks poorly, blows his nose with his fingers, and has the tendency to go out drinking with his lower-class friends. He is not particularly hardworking, doing only enough work to survive. Whether Hagar or their two sons are well provided for is not a factor in his decision-making. However, Hagar is physically attracted to Bram, at least initially, because of his handsome appearance, his skill as a dancer, and the fact he seems somewhat forbidden from Jason Currie's perspective. Bram also occasionally shows himself to have a warmth of character, demonstrated when he is heartbroken after his horse disappears. Bram's character creates a difficult predicament for Hagar, who feels it nearly impossible to relate to someone so unrefined. She often feels embarrassed by Bram and realizes her marriage has made it so she is no longer regarded as the highly-esteemed "Jason Currie's daughter." The couple mostly spends their time apart, except at night when Bram frequently comes to Hagar for somewhat forceful sexual encounters. The two eventually separate, and Hagar leaves town to live on the coast as a housekeeper, taking her younger son, John, with her.

As John grows to adulthood, Hagar starts to turn into her father. She resents that she cannot control her son, who eventually abandons her and returns to Manawaka, where he pairs up with a woman named Arlene, who is the daughter of Hagar's childhood friend, [Lottie Dreiser](https://www.gradesaver.com/the-stone-angel/study-guide/character-list#lottie-dreiser). Hagar visits her hometown after hearing news of Bram's poor health. After Hagar has stayed with him for a few weeks, Bram passes away; Hagar decides to stay a few weeks more to provide company for John. But the tragedies continue as John and Arlene are killed in a car accident. Upon hearing news of her son's death, Hagar is unable to show any emotion. Later, when she is alone, she cannot weep at all. She believes she has turned to stone metaphorically, like the large, blind stone angel in the church cemetery.

In the present day, Hagar runs away when she overhears Marvin discussing the possibility of placing her in a nursing home. She associates the nursing home not only with death but also with being controlled. Having spent a lifetime controlling others and getting her own way, Hagar does not wish to become a patient. But Marvin and Doris are no longer capable of caring for her in their home.

Hagar wanders around for a while at Shadow Point, reminiscing, and she meets a stranger named [Murray Lees](https://www.gradesaver.com/the-stone-angel/study-guide/character-list#murray-lees) who also spends the night in the abandoned cannery. They speak for a while, and Hagar shares some of her experiences. Later in the morning, the stranger sneaks away to bring help. After a night outdoors, Hagar is sick and suffering from the cold and damp. Marvin and Doris immediately bring Hagar to the hospital—a worse destination than even the dreaded nursing home.

Marvin, Hagar's surviving son, visits her in the hospital. Aware that she is dying, she finally apologizes to him and starts to express her feelings, even forming relationships with the other patients in the hospital. She drinks a glass of water and her train of thought cuts out, leaving the reader to imagine what is next.

**Adele Wiseman : Crackpot - SUMMARY**

Hoda is the daughter of Jewish Russian immigrants living in Winnipeg’s North End. Her parents were married in Russia when the plague (cholera I believe) was rampaging through the country. There was a belief that if two people who were disabled (either mentally or physically) were married in the Jewish cemetery the plague would be halted. Hoda’s mother, Rahel, had a slight hump and her father, Danile, was blind so they were the chosen two and the village promised to support them in return. The plague in fact did stop although Danile’s own mother died of it. However, soon enough the village grew tired of supporting them and Danile’s uncle in Winnipeg agreed to sponsor them to come to Winnipeg. The uncle was not aware that Danile was blind and he was not pleased to have a family with no way of earning a living to support. Rahel started cleaning houses to earn their keep and Rahel, Danile and Hoda (just a baby when they left Russia) moved into a rundown shack. Rahel would take Hoda with her when she worked and to keep her quiet she fed her all the time. Hoda was a fat infant who grew into a fat young girl of whom other children made fun. When Hoda was still quite young Rahel died of cancer thus taking the family’s sole source of income away. Danile’s uncle decided that the best way of supporting them would be to donate large sums to the Jewish orphanage and Old Folks home and have Hoda move into the orphanage and Danile move into the seniors’ home. Hoda and Danile refused to be separated and the uncle washed his hands of them. Danile had started to learn how to do basket weaving before Rahel’s death and he felt he could continue to do that at home to support Hoda and himself. However, the basket weaving didn’t bring in much money. Hoda started to clean houses to earn some money too but there was never enough. The local butcher gave Hoda scraps of meat if she would touch his penis and cause him to ejaculate. It was not far from that to Hoda having sex with young men for payment. She was so innocent that she thought she could not get pregnant from that because she was not having intercourse with just one man. Of course, the inevitable happened and she did get pregnant but she didn’t realize she was pregnant. One night she woke from sleep with labour pains and she gave birth by herself without even waking her father. The baby boy was alive so Hoda decided to take him to the Jewish orphanage to which her uncle had donated so much money. She left a note that led people to think the child was the illegitimate offspring of the Prince of Wales who had visited Winnipeg at the appropriate time. The book continues with the lives of Hoda, Danile and Hoda’s son, David (also called Pipick because of his out-turned belly button that resulted from Hoda’s inexpert tying of the umbilical cord).  
  
The story in Winnipeg starts before the First World War and continues past World War II. Hoda is a witness and participant in the Winnipeg General Strike and her involvement with the Communist Party continues. So the book is also a revelation of the Jewish experience in the North End of Winnipeg as well as an exploration of Hoda’s unusual lifestyle. Hoda talks quite frankly about her work (probably one of the reasons the book is not read in school) but she persists in keeping her father unaware of it. I’m still not sure after finishing the book if Danile really was that innocent or if he just chose to ignore it. Hoda also talks frankly about being fat, a point of view that is seldom dealt with in literature, particularly not with the acceptance that is so obvious.

**TRANSLATION THEORY AND PRACTICE**

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| **Proverbs** | **English Translation** |
| அகத்தின் அழகு முகத்தில் தெரியும் | The beauty of the soul is known in the face |
| அறுக்கமாட்டாதவன் இடுப்பிலே ஐம்பத்தெட்டு (58) அரிவாள் | He who is unable to [reap](https://en.wiktionary.org/wiki/reap), carries fifty-eight [sickles](https://en.wikipedia.org/wiki/Sickle) at his side |
| அகங்கையிற் போட்டுப் புறங்கையை நக்கலாமா ? | Having placed the thing on the palm, why lick the back of the hand? |
| ஆக்கப் பொறுத்தவன், ஆறப் பொறுக்கமாட்டானா? | Will not be who has waited till the food is cooked, also wait till it cools? |
| ஆழம் தெரியாமல் காலை இட்டுக்கொண்டதுபோல | Like stepping into the water without knowing its depth |
| ஆழாக்கு அரிசி, மூழாக்குப் பானை, முதலியார் வருகிற வீறாப்பப் பாரும் | The Mudaliyar has only a small measure of rice, but keeps a pot that can hold three such measures. Behold the [pomp](https://en.wiktionary.org/wiki/pomp) of the Mudaliyar! |
| ஆற்றிலே போட்டாலும் அழந்துப் போட வேண்டும் | Although you are throwing it into the river, measure it first |
| ஏட்டுச் சுரக்காய் கூட்டுக்கு உதவாது ? | Will the word pumpkin serve for a meal? |
| திட்டிக் கெட்டாருமில்லை, வாழ்த்தி வாழ்ந்தாருமில்லை | No man was ever ruined by being cursed, and no one ever prospered because he was blessed |
| அசைந்து தின்கிறது மாடு, அசையாமல் தின்கிறது வீடு | A cow eats moving, a house eats standing |
| அகல இருந்தால் நிகள உறவு, கிட்டவந்தால் முட்டப் பகை | If separated by a long distance, there will be long-lived friendship, but if they are near each other, there will be perfect [hatred](https://en.wikipedia.org/wiki/Hatred) |
| அங்காடிக்காரியை பாடச்சொன்னால், வெங்காயம் கறிவேப்பில்லை என்பாள் | If a song be demanded of a woman going along with her market basket, she will exclaim ''Onions'', 'Curry leaves |
| அங்கும் இருப்பான், இங்கும் இருப்பான், ஆக்கின சோற்றுக்குப் பங்கும் இருப்பான் | He is there, he is here, he has share also in the boiled rice |
| பால் சட்டிக்கு பூனை காவல் வைக்கிறதுபோல் | Asking a cat to guard the pot of milk |
| எரிகிற விட்டிலே பிடுங்கிறது லாபம் | Whatever you are able to secure from a burning house is a gain |
| சூடு கண்ட பூனை அடுப்பங்கரையில் சேராது | The cat that has got fire burns will never go near the kitchen |
| சீலை இல்லை என்று சித்தி வீட்டுக்கு போனாளாம் , அவள் ஈச்சம் பாயை கட்டிகொண்டு எதிரே வந்தாளாம் | She went to her aunt's house since she had no [sari](https://en.wikipedia.org/wiki/Sari), but her aunt came out wearing a rug made of [date palm](https://en.wikipedia.org/wiki/Date_palm) |
| மதில் மேல் பூனை போல | Like a cat standing on the wall |
| ஆடு நனைகிறது என்று ஓநாய் அழுகிறதாம் | Its like wolf cried when the sheep got drenched in rain |
| தண்ணீர் வெந்நீர் ஆனாலும் நெருப்பை அணைக்கும் | Even if the water becomes hot water, it will quench the fire |
| அறிவே ஆற்றல் | Knowledge is power |
| ஆட தெரியாதவள் கூடம் கோணல் என்றாளாம் | She who do not know to dance says the stage is crooked |
| கூத்தாடி கிழக்கே பார்த்தான் , கூலிக்காரன் மேற்கே பார்த்தான் | The all-night dancer watched the east, the all-day labourer watched the west |
| ஊரார் வீட்டு நெய்யே , என் பொண்சாதி கையே | Though the [ghee](https://en.wikipedia.org/wiki/Ghee) belonged to the village, it is my wife's hand that is serving the ghee |
| தன் வினை தன்னைச் சுடும் , ஓட்டப்பம் வீட்டை சுடும் | One's deed will burn him, pancake with evil intention will burn the house |
| பூனை கொன்ற பாவம் உன்னோடு , வெல்லம் தின்ற பாவம் என்னோடு | Let the sin of killing the cat be with you, and let the sin of eating the [jaggery](https://en.wikipedia.org/wiki/Jaggery" \o "Jaggery) stay with me |
| அடி நாக்கிலே நஞ்சும் , நுனி நாக்கிலே அமிர்தமா ? | When you have poison in the bottom of your tongue, can there be [elixir](https://en.wikipedia.org/wiki/Elixir) at the tip of the tongue ? |
| கண்டால் காமாச்சி நாயகர் , காணவிட்டால் காமாட்டி நாயகர் | In front of you they would praise you like a [lord](https://en.wikipedia.org/wiki/Lord). When you are away they would ridicule you as a fool |
| ஏறச்சொன்னால் எருதுக்குக் கோபம், இறங்கச்சொன்னால் நொண்டிக்குக் கோபம் | The bull gets angry when a physically challenged man is asked to mount on it; if the man is asked to get down, he would get angry |
| எருமை வாங்கும் முன் நெய் விலை கூறுகிறதா ? | Can you ask price for your ghee before buying buffalo? |
| ஊர் எல்லாம் வாழ்கிறது என்று வீடு எல்லாம் அழுது புரண்டாலும் வருமா ? | Would it matter if you cry rolling all over your house that the village is prospering? |
| குதிரை குருடானாலும் , கொள்ளு தின்கிறதில் குறைய ? | Would the blind horse eat lesser [fodder](https://en.wikipedia.org/wiki/Fodder)? |
| பங்குனி என்று பருக்கிறதுமில்லை, சித்திரை என்றும் சிறுக்கிறுதுமில்லை | Neither does he expand in March nor does he get lean in April |
| அஞ்சும் மூன்றும் உண்டானால் , அறியாப்பெண்ணும் சமைக்கும் | If the five(pepper, salt, mustard, [cumin](https://en.wikipedia.org/wiki/Cumin), [tamarind](https://en.wikipedia.org/wiki/Tamarind)) and the three(water, fire, fuel) are at hand, even an ignorant girl can cook |
| இரும்பு அடிக்கிற இடத்தில நாய்க்கு என்ன வேலை ? | What work does a dog have in a blacksmith shop? |
| ஆசை அறுபது நாள் , மோகம் முப்பது நாள் , தொண்ணூறும் போனால் துடைப்பக்கட்டை | [Lust](https://en.wikipedia.org/wiki/Lust) for 30 days, desire for 60 days and after 90 days she looks like a [broomstick](https://en.wikipedia.org/wiki/Broomstick) |  |
| வேலியில் போகிறதை வேட்டிக்குள் விட்ட கதை | Picking some wild creature from the bush and packing it in the [dhothi](https://en.wikipedia.org/w/index.php?title=Dhothi&action=edit&redlink=1" \o "Dhothi (page does not exist)) (referring to the unwanted activity and its consequence ) |  |
| பொழப்பற்ற நாசுவன் பொண்டாட்டி தலையை செரச்சானாம் | Unemployed barber shaves his wife's head |  |
| யானை மேல் போகிறவனை சுண்ணாம்பு கேட்ட கதை | Asking for [limestone](https://en.wikipedia.org/wiki/Limestone) from one who is travelling on an elephant |  |

**SINGLE AUTHOUR STUDY- RABINDRANATH TAGORE**

[Gora by Rabindranath Tagore](https://scribblesofsoul.com/gora-by-rabindranath-tagore/)

Gora is a novel written by Rabindranath Tagore set in the 19th century India, when it was under the clutches of the British. At first, the reader may assume that it is another book about the oppression of the Indians by the British. However, this is not the case. Apart from bringing to light many problems prevailing in the society, the book deals with the inner conflict of man as he strives to distinguish between right and wrong. Woven with bursts of philosophy and arguments, this novel is directed to a person’s struggle as he pursues Truth .

Rather than the material struggles faced by man, Gora tries to portray the inner struggles he faces in the endeavour to achieve freedom. Written in an almost poetic language, Gora raises controversial questions about the Indian identity.

**Summary**

In the novel Gora, Tagore brings forth his ideas through the

words of the two protagonists, Binoy and Gora. Binoy is an orphaned boy, rational, highly intelligent, modest yet bright, like the ordinary run of educated Bengali gentlemen. He is contrasted against his closest friend Gora. The name Gora is short for Gourmohan, and he had earned this name because of his extremely fair complexion. Gora is an orthodox Hindu and strictly follows all customs and beliefs of the Hindus.

Gora was originally not a hindu, but a follower of the Brahmo Samaj. However, when the British harshly mocked Hindu culture, Gora seemed to realize that first he must focus on driving the British from India and only then could he focus on a particular religion. His idea was to unite all people under the common  grounds of Hinduism, since according to him, hinduism belonged to the country, and being a hindu gave him a sense of belongingness to his land.

Tagore speaks through Gora, as if trying to justify, that though Hinduism was riddled by countless orthodox practices and superstitions, people had faith in it out of respect for society. To Gora, society was above everything else, and all that he did, he did out of regard for society.

Soon Binoy makes the acquaintance of his Brahmo neighbours, Paresh Babu and his family. The Brahmo Samaj, founded by Raja Rammohan Roy, believed in rational and liberal thinking, and was free of all the orthodox practices that traditional hinduism believed in. They believed that they were ushering in era of change, both intellectual and administrative. Most of them had faith that the British would revolutionize Indian society and free it from the bonds of various social evils. However, as mentioned in the book, some Brahmos were strongly biased against the hindus. They regarded them as ignorant and backward.

During this period, the whole of society was split into the Brahmos and the Hindus. Though the faith of the Brahmos was never to discriminate against the individual but to respect all creations, the Brahmos had a deep disregard for the hindus. Raja Rammohan Roy also preached teachings that had a hint of christian influence. However, in society at that time, being Christian was regarded as the same as faith in the English.

The reader is now introduced to Paresh Babu, his stringent Brahmo wife Barodashudari, his adopted children; the demure and intelligent Sucharita and the playful Satish, his own three daughters; Labonya, the rebellious Lolitha, and Leela. Binoy also meets the conservative Brahmo haran Babu(also know as Panu Babu),a teacher who is averse to mingling with anyone outside his own society. It is taken that he will marry Sucharita, but only when she turns eighteen. Binoy is not aware of this, but is greatly attracted to the beautiful Sucharita.

One day, Binoy goes to Paresh Babu’s house and is interacting with his family.  To his surprise, Paresh Babu also receives a visit from Gora, who was sent there by his father to ask about Paresh Babu. Soon, the orthodox Brahmo Haran Babu and the orthodox hindu Gora begin to have an argument about nationality and hinduism.

Soon after this argument, Gora and Haran babu leave followed by Binoy. Gora now, refuses to speak to Binoy for going to Paresh Babu’s house. However a few days later Gora decides he and Binoy are good friends and refuses to let his friend from under his control lest he become a Brahmo. Gora’s brother Mohan comes to Binoy to ask him to marry Sashimukhi, who is Mohim’s daughter. Binoy is at first averse to this as sashi is very young, and he has known her since she was little.

After this, Gora and Binoy once again visit Paresh Babu. However, Paresh Babu is unavailable and leaves them in the company of Sucharita. Gora as an orthodox hindu, believes that he should not acknowledge women and sits in silence. Soon Haran Babu enters, and after he and Gora quarrel about the British magistrate, leaves in a temper.Gora now looks at Sucharita and instead of finding her to be an arrogant lady(as she is educated) finds her to be an intelligent, cultured, demure and strong woman.

Gora refuses to admit that he has feelings for Sucharita, so the next day he and his group of religious followers embark on a religious trip. Meanwhile Binoy is dragged by Paresh Babu’s family to perform a play for the British Magistrate. During this time, Gora too, comes to the same place in order to complain to the Magistrate about the dismal conditions in a few of the villages he has visited. However, the magistrate refuses to listen. One day, while Gora helps a few village boys resist the oppressive police, he is put into jail. Binoy wants to bail him out, but Gora wishes to stay. So perturbed by the unsympathetic nature of the Magistrate, Binoy refuses to perform the play and instead catches the first steamer back to calcutta. To his surprise, Lolitha too, leaves her family and joins Biny, as she now has great respect for Loltha. Startled by this act of defiance, Binoy begins to have affectionate feelings for the rebellious Lolitha.

On coming back to Calcutta, Binoy and Lolitha meet Borodashunadari’s orthodox sister, Harimohini, who has come to live with Paresh Babu and his family as well. During this time, Paresh Babu receives severe criticism from the Brahmos for having taken in Harimohini and succumbing to Hindu practices. Barodashundari, in order to protect her reputation imposes restrictions on Harimohini’s behaviour . A dejected Harimohimini, finally is forced to live in a room in the attic along with her idols. Sucharita, who feels a deep compassion towards Harimohini after hearing her tale, begins to give Harimohini constant company. Finally, Harimohini unable to bear Barodashundari’s harshness promises to leave. However, sucharita does not allow this to happen, and takes her and Satish to a house nearby, given to her by Paresh Babu and begins to live there. Barodashundari tells Sucharita that she must not visit back often at all.

Meanwhile, rumors begin to fly about Binoy and Lolitha, who were seen together on a steamer. The Samaj begins to mock Paresh Babu and his family, and Barodashundari looks towards Haran babu for help. However Haran Babu is already displeased, as Sucharita had refused to marry him, and Barodashundari finds no support from anyone.

Binoy now, sees that the only way to help the family and Lolitha, is to marry Lolitha. However, Barodashundari insists that Binoy must first become a Bramo. Binoy grudgingly accepts this clause, but later goes back on it and says that he cannot become a Brahmo, and cannot marry on Brahmo terms. When Gora comes back from jail and hears about Binoys situation, he becomes angry and tells Binoy that if he agrees to perform a marriage, they will never speak to each other again. Binoy is saddened by this, but he feels that society binds him, and sets too many rules for him, and he wishes to break away from its ties. He tells Lolitha, that she need not change her faith, and he on the other hand would go ask Paresh Babu for his consent on having a hindu marriage.

Meanwhile Gora makes one last attempt to stop the marriage, and goes to Sucharita. Harimohini, all this while has looked upon Sucharita with subtle disdain as she is still a Brahmo and not a hindu. Therefore, she is very pleased when Gora seeks out Sucharita’s company and preaches to her about religion. However, Harimohini’s opinion soon changes, as she sees Sucharita has become emotionally attached to Gora, and that he is telling her that India cannot be complete without the involvement of its women, and that women are critical in shaping society

One day, when Haran Babu comes to visit Sucharita, he tells him that she is no longer Brahmo, but a hindu, with Gora as her guru, and she refuses to speak to Haran Babu. She goes to Paresh Babu to confess to him about her plight, and he slowly reassures her that she need not decide whether she is hindu or not, and that she must consider things when she is calmer.

On the other hand, Harimohini, on hearing that Sucharita has turned hindu, quickly sends a letter to her brother in law, asking him to marry Sucharita, and is anticipating her return to her old family.

Binoy meanwhile has settled the date of his marriage with Lolitha. He is warned by Paresh Babu that he will be almost banished from society if he decides to go ahead with such a marriage. As it turns out, Paresh Babu is right. The only people who will attend such an important occasion of Binoy’s are Paresh Babu himself, Anadamoyi(Gora’s mother) and Sucharita. Thus Binoy gets married and ends his friendship with Gora.

Gora meanwhile has a change of heart. He believes now, that he must make Sucharita his, and rushes to her house only to find a potential suitor open the door. He goes back dejected, and does not see Sucharita. Sucharita, has gone to live with Anandamoyi to help her with wedding preparations and she refuses to marry the suitor Harimohini has chosen, claiming that she will not marry at all. Harimohini at a loss, goes to Gora, where after much persuasion from her, writes a letter saying that it is the duty of women to get married and engage themselves in housework.

Sucharita, saddened by this has no other option but to do as Gora has instructed. She seeks out Paresh babu’s company and with a heavy heart, has a last conversation with him.

Finally, Gora’s father, who thinks he is on the verge of death, summons Gora and in the presence of Anandamoyi tell him, that he is not their own son but a foundling during the Sepoy Mutiny, a son of an Irishman. This revelation is startling to Gora, and he runs to Paresh Babu, confesses that he no longer has any identity, and belongs nowhere, and asks Paresh Babu to be his teacher and offer him guidance in the pursuit of truth.

Gora believed that it was Hinduism which connected him to the country and he felt indebted to protect India because he was a hindu. Perhaps, by ending the novel this way Tagore wishes to emphasise that religion and love for one’s country are not the same, and that to attain freedom, one must let go of the belief that he is Indian only because he was born and compelled to be so. In other words, he is an Indian because he chooses to be. He chooses to fight for the country out of sheer respect and love for it, and not because he was born to do so.

**ENGLISH LITERATURE FOR UGC EXAMINATIONS**

**New Criticism**

**New Criticism** was a [formalist](https://en.wikipedia.org/wiki/Formalism_(literature)) movement in [literary theory](https://en.wikipedia.org/wiki/Literary_theory) that dominated [American](https://en.wikipedia.org/wiki/American_literature) [literary criticism](https://en.wikipedia.org/wiki/Literary_criticism) in the middle decades of the 20th century. It emphasized [close reading](https://en.wikipedia.org/wiki/Close_reading), particularly of [poetry](https://en.wikipedia.org/wiki/Poetry), to discover how a work of literature functioned as a self-contained, self-referential aesthetic object. The movement derived its name from [John Crowe Ransom](https://en.wikipedia.org/wiki/John_Crowe_Ransom)'s 1941 book *The New Criticism*.

The work of [Cambridge](https://en.wikipedia.org/wiki/University_of_Cambridge) scholar [I. A. Richards](https://en.wikipedia.org/wiki/I._A._Richards), especially his *Practical Criticism* and *The Meaning of Meaning*, which offered what was claimed to be an empirical scientific approach, were important to the development of New Critical methodology.[[1]](https://en.wikipedia.org/wiki/New_Criticism#cite_note-1) Also very influential were the [critical essays](https://en.wikipedia.org/wiki/T._S._Eliot#Literary_Criticism) of [T. S. Eliot](https://en.wikipedia.org/wiki/T._S._Eliot), such as "[Tradition and the Individual Talent](https://en.wikipedia.org/wiki/Tradition_and_the_Individual_Talent)" and "[Hamlet and His Problems](https://en.wikipedia.org/wiki/Hamlet_and_His_Problems)", in which Eliot developed his notion of the "[objective correlative](https://en.wikipedia.org/wiki/Objective_correlative)". Eliot's evaluative judgments, such as his condemnation of Milton and Dryden, his liking for the so-called [metaphysical poets](https://en.wikipedia.org/wiki/Metaphysical_poets), and his insistence that poetry must be impersonal, greatly influenced the formation of the New Critical canon.

New Criticism developed as a reaction to the older philological and literary history schools of the US North, which, influenced by nineteenth-century German scholarship, focused on the history and meaning of individual words and their relation to foreign and ancient languages, comparative sources, and the biographical circumstances of the authors. These approaches, it was felt, tended to distract from the text and meaning of a poem and entirely neglect its aesthetic qualities in favor of teaching about external factors. On the other hand, the literary appreciation school, which limited itself to pointing out the "beauties" and morally elevating qualities of the text, was disparaged by the New Critics as too subjective and emotional. Condemning this as a version of Romanticism, they aimed for newer, systematic and objective method.[[2]](https://en.wikipedia.org/wiki/New_Criticism#cite_note-2)

It was felt, especially by creative writers and by literary critics outside the academy, that the special aesthetic experience of poetry and literary language was lost in the welter of extraneous erudition and emotional effusions. Heather Dubrow notes that the prevailing focus of literary scholarship was on "the study of ethical values and philosophical issues through literature, the tracing of literary history, and ... political criticism". Literature was approached and literary scholarship did not focus on analysis of texts.[[3]](https://en.wikipedia.org/wiki/New_Criticism#cite_note-3)

New Critics believed the structure and meaning of the text were intimately connected and should not be analyzed separately. In order to bring the focus of literary studies back to analysis of the texts, they aimed to exclude the reader's response, the author's intention, historical and cultural contexts, and moralistic bias from their analysis. These goals were articulated in Ransom's "Criticism, Inc." and [Allen Tate](https://en.wikipedia.org/wiki/Allen_Tate)'s "Miss Emily and the Bibliographers".

Close reading (or *explication de texte*) was a staple of French literary studies, but in the United States, aesthetic concerns and the study of modern poets were the province of non-academic essayists and book reviewers rather than serious scholars. The New Criticism changed this. Though their interest in textual study initially met with resistance from older scholars, the methods of the New Critics rapidly predominated in American universities until challenged by Feminism and [structuralism](https://en.wikipedia.org/wiki/Structuralism) in the 1970s. Other schools of critical theory, including, [post-structuralism](https://en.wikipedia.org/wiki/Post-structuralism), and [deconstructionist theory](https://en.wikipedia.org/wiki/Deconstruction), the [New Historicism](https://en.wikipedia.org/wiki/New_Historicism), and Receptions studies followed.

Although the New Critics were never a formal group, an important inspiration was the teaching of [John Crowe Ransom](https://en.wikipedia.org/wiki/John_Crowe_Ransom) of [Kenyon College](https://en.wikipedia.org/wiki/Kenyon_College), whose students (all Southerners), [Allen Tate](https://en.wikipedia.org/wiki/Allen_Tate), [Cleanth Brooks](https://en.wikipedia.org/wiki/Cleanth_Brooks" \o "Cleanth Brooks), and [Robert Penn Warren](https://en.wikipedia.org/wiki/Robert_Penn_Warren) would go on to develop the aesthetics that came to be known as the New Criticism. Indeed, for Paul Lauter, a Professor of American Studies at [Trinity College](https://en.wikipedia.org/wiki/Trinity_College_(Connecticut)), New Criticism is a reemergence of the [Southern Agrarians](https://en.wikipedia.org/wiki/Southern_Agrarians).[[4]](https://en.wikipedia.org/wiki/New_Criticism#cite_note-versionsofnashville-4) In his essay, "The New Criticism", Cleanth Brooks notes that "The New Critic, like the [Snark](https://en.wikipedia.org/wiki/Snark_(Lewis_Carroll)" \o "Snark (Lewis Carroll)), is a very elusive beast", meaning that there was no clearly defined "New Critical" manifesto, school, or stance. Nevertheless, a number of writings outline inter-related New Critical ideas.

In 1946, [William K. Wimsatt](https://en.wikipedia.org/wiki/W._K._Wimsatt) and [Monroe Beardsley](https://en.wikipedia.org/wiki/Monroe_Beardsley) published a classic and controversial New Critical essay entitled "[The Intentional Fallacy](https://en.wikipedia.org/wiki/Intentional_Fallacy)", in which they argued strongly against the relevance of an [author's intention](https://en.wikipedia.org/wiki/Authorial_intentionality), or "intended meaning" in the analysis of a literary work. For Wimsatt and Beardsley, the words on the page were all that mattered; importation of meanings from outside the text was considered irrelevant, and potentially distracting.

In another essay, "[The Affective Fallacy](https://en.wikipedia.org/wiki/Affective_fallacy)", which served as a kind of sister essay to "The Intentional Fallacy" Wimsatt and Beardsley also discounted the reader's personal/emotional reaction to a literary work as a valid means of analyzing a text. This fallacy would later be repudiated by theorists from the [reader-response](https://en.wikipedia.org/wiki/Reader-response) school of literary theory. One of the leading theorists from this school, [Stanley Fish](https://en.wikipedia.org/wiki/Stanley_Fish), was himself trained by New Critics. Fish criticizes Wimsatt and Beardsley in his essay "Literature in the Reader" (1970).[[6]](https://en.wikipedia.org/wiki/New_Criticism#cite_note-6)

The hey-day of the New Criticism in American high schools and colleges was the Cold War decades between 1950 and the mid-seventies. Brooks and Warren's *Understanding Poetry* and *Understanding Fiction* both became staples during this era.

Studying a passage of prose or poetry in New Critical style required careful, exacting scrutiny of the passage itself. Formal elements such as [rhyme](https://en.wikipedia.org/wiki/Rhyme), meter, [setting](https://en.wikipedia.org/wiki/Setting_(fiction)), [characterization](https://en.wikipedia.org/wiki/Characterization), and [plot](https://en.wikipedia.org/wiki/Plot_(narrative)) were used to identify the [theme](https://en.wikipedia.org/wiki/Theme_(literature)) of the text. In addition to the theme, the New Critics also looked for [paradox](https://en.wikipedia.org/wiki/Paradox), [ambiguity](https://en.wikipedia.org/wiki/Ambiguity), [irony](https://en.wikipedia.org/wiki/Irony), and [tension](https://en.wikipedia.org/wiki/Suspense) to help establish the single best and most unified interpretation of the text.

Although the New Criticism is no longer a dominant theoretical model in American universities, some of its methods (like [close reading](https://en.wikipedia.org/wiki/Close_reading)) are still fundamental tools of literary criticism, underpinning a number of subsequent theoretic approaches to literature including poststructuralism, deconstruction theory, [New Testament narrative criticism](https://en.wikipedia.org/wiki/Narrative_criticism), and [reader-response theory](https://en.wikipedia.org/wiki/Reader-response_theory).

CLASSICISM

Classicism, by the standards of many critics, is not necessarily defined by the boundaries of time; however, there are several major periods with which Classicism is generally associated, including the Golden Age of Greece, the age of Cicero and Augustus in Rome, and the Enlightenment periods of France, England, and Germany. Classicism also encompasses all of what is considered Neoclassicism, though it should be noted that the inverse is not considered true.

Both ancient Greek and ancient Roman cultures had definite ideas and attitudes about literature. The qualities they valued in literary works included a sense of restraint and of restricted scope, a dominance of reason, a sense of form, and a unity of purpose and design, to name a few. Clarity was especially important to the Greeks, emphasizing that communication was an act of informational transmission between multiple individuals rather than the end result of self-expression by a single individual. They also valued objectivity over passion.

Each classical revival emulated these characteristics differently. The French classicists stressed reason and intellect, while the English took great interest in form. The Germans wanted not only to imitate but to surpass the grandeur of the original classics. Some modern-day literary works also manifest various aspects of the classical traditions, as seen in the works of T. S. Eliot, though there is less agreement about whether they can truly be described as works of classicism

CONTEMPORARY THEORY

**Literary theory** in a strict sense is the systematic [study](https://en.wikipedia.org/wiki/Research) of the nature of [literature](https://en.wikipedia.org/wiki/Literature) and of the methods for [analyzing literature](https://en.wikipedia.org/wiki/Literary_analysis).[[1]](https://en.wikipedia.org/wiki/Literary_theory#cite_note-Culler_1997,_p.1-1) However, literary scholarship since the 19th century often includes—in addition to, or even instead of literary theory in the strict sense—considerations of [intellectual history](https://en.wikipedia.org/wiki/Intellectual_history), moral philosophy, social prophecy, and other interdisciplinary themes which are of relevance to the way humans interpret [meaning](https://en.wikipedia.org/wiki/Meaning_(disambiguation)).[[1]](https://en.wikipedia.org/wiki/Literary_theory#cite_note-Culler_1997,_p.1-1) In the [humanities](https://en.wikipedia.org/wiki/Humanities) in modern academia, the latter style of scholarship is an outgrowth of [critical theory](https://en.wikipedia.org/wiki/Critical_theory) and is often called[[*by whom?*](https://en.wikipedia.org/wiki/Wikipedia:Manual_of_Style/Words_to_watch#Unsupported_attributions)] simply "theory".[[2]](https://en.wikipedia.org/wiki/Literary_theory#cite_note-Searle-2) As a consequence, the word "theory" has become an umbrella term for a variety of scholarly approaches to reading [texts](https://en.wikipedia.org/wiki/Text_(literary_theory)). Many of these approaches are informed by various strands of [Continental philosophy](https://en.wikipedia.org/wiki/Continental_philosophy) and of [sociology](https://en.wikipedia.org/wiki/Sociology).

Schools IN CONTEMPORARY THEORY

Listed below are some of the most commonly identified schools of literary theory, along with their major authors. In many cases, such as those of the historian and philosopher [Michel Foucault](https://en.wikipedia.org/wiki/Michel_Foucault) and the anthropologist [Claude Lévi-Strauss](https://en.wikipedia.org/wiki/Claude_L%C3%A9vi-Strauss), the authors were not primarily literary critics, but their work has been broadly influential in literary theory.

* [African-American literary theory](https://en.wikipedia.org/w/index.php?title=African-American_literary_theory&action=edit&redlink=1)
* Associated with [Romanticism](https://en.wikipedia.org/wiki/Romanticism), a philosophy defining aesthetic value as the primary goal in understanding literature. This includes both literary critics who have tried to understand and/or identify aesthetic values and those like Oscar Wilde who have stressed [art for art's sake](https://en.wikipedia.org/wiki/Art_for_art%27s_sake).
  + [Oscar Wilde](https://en.wikipedia.org/wiki/Oscar_Wilde), [Walter Pater](https://en.wikipedia.org/wiki/Walter_Pater), [Harold Bloom](https://en.wikipedia.org/wiki/Harold_Bloom)
* American [pragmatism](https://en.wikipedia.org/wiki/Pragmatism) and other American approaches
  + [Harold Bloom](https://en.wikipedia.org/wiki/Harold_Bloom), [Stanley Fish](https://en.wikipedia.org/wiki/Stanley_Fish), [Richard Rorty](https://en.wikipedia.org/wiki/Richard_Rorty)
* [Cognitive literary theory](https://en.wikipedia.org/wiki/Cognitive_literary_theory) – applies research in cognitive neuroscience, cognitive evolutionary psychology and anthropology, and philosophy of mind to the study of literature and culture.
  + [Frederick Luis Aldama](https://en.wikipedia.org/wiki/Frederick_Luis_Aldama), [Mary Thomas Crane](https://en.wikipedia.org/w/index.php?title=Mary_Thomas_Crane&action=edit&redlink=1), [Nancy Easterlin](https://en.wikipedia.org/w/index.php?title=Nancy_Easterlin&action=edit&redlink=1), William Flesch, David Herman, [Suzanne Keen](https://en.wikipedia.org/w/index.php?title=Suzanne_Keen&action=edit&redlink=1), [Patrick Colm Hogan](https://en.wikipedia.org/w/index.php?title=Patrick_Colm_Hogan&action=edit&redlink=1), [Alan Richardson](https://en.wikipedia.org/w/index.php?title=Alan_Richardson_(critic)&action=edit&redlink=1), [Ellen Spolsky](https://en.wikipedia.org/wiki/Ellen_Spolsky), [Blakey Vermeule](https://en.wikipedia.org/wiki/Blakey_Vermeule), [Lisa Zunshine](https://en.wikipedia.org/wiki/Lisa_Zunshine)
* [Cambridge criticism](https://en.wikipedia.org/w/index.php?title=Cambridge_criticism&action=edit&redlink=1) – close examination of the literary text and the relation of literature to social issues
  + [I.A. Richards](https://en.wikipedia.org/wiki/I.A._Richards), [F.R. Leavis](https://en.wikipedia.org/wiki/F.R._Leavis), [Q.D. Leavis](https://en.wikipedia.org/wiki/Q.D._Leavis), [William Empson](https://en.wikipedia.org/wiki/William_Empson).
* [Critical race theory](https://en.wikipedia.org/wiki/Critical_race_theory)
* [Cultural studies](https://en.wikipedia.org/wiki/Cultural_studies) – emphasizes the role of literature in everyday life
  + [Raymond Williams](https://en.wikipedia.org/wiki/Raymond_Williams), [Dick Hebdige](https://en.wikipedia.org/wiki/Dick_Hebdige), and [Stuart Hall](https://en.wikipedia.org/wiki/Stuart_Hall_(cultural_theorist)) ([British Cultural Studies](https://en.wikipedia.org/wiki/British_Cultural_Studies)); [Max Horkheimer](https://en.wikipedia.org/wiki/Max_Horkheimer) and [Theodor Adorno](https://en.wikipedia.org/wiki/Theodor_Adorno); [Michel de Certeau](https://en.wikipedia.org/wiki/Michel_de_Certeau); also [Paul Gilroy](https://en.wikipedia.org/wiki/Paul_Gilroy), [John Guillory](https://en.wikipedia.org/w/index.php?title=John_Guillory&action=edit&redlink=1)
* [Darwinian literary studies](https://en.wikipedia.org/wiki/Darwinian_literary_studies) – situates literature in the context of evolution and natural selection
* [Deconstruction](https://en.wikipedia.org/wiki/Deconstruction) – a strategy of "close" reading that elicits the ways that key terms and concepts may be paradoxical or self-undermining, rendering their meaning undecidable
  + [Jacques Derrida](https://en.wikipedia.org/wiki/Jacques_Derrida), [Paul de Man](https://en.wikipedia.org/wiki/Paul_de_Man), [J. Hillis Miller](https://en.wikipedia.org/wiki/J._Hillis_Miller), [Philippe Lacoue-Labarthe](https://en.wikipedia.org/wiki/Philippe_Lacoue-Labarthe), [Gayatri Spivak](https://en.wikipedia.org/wiki/Gayatri_Spivak" \o "Gayatri Spivak), [Avital Ronell](https://en.wikipedia.org/wiki/Avital_Ronell)
* [Descriptive poetics](https://en.wikipedia.org/wiki/Descriptive_poetics)
  + [Brian McHale](https://en.wikipedia.org/wiki/Brian_McHale)
* [Feminist literary criticism](https://en.wikipedia.org/wiki/Feminist_literary_criticism)
* [Eco-criticism](https://en.wikipedia.org/wiki/Eco-criticism) – explores cultural connections and human relationships to the natural world
* [Gender](https://en.wikipedia.org/wiki/Gender) (see [feminist literary criticism](https://en.wikipedia.org/wiki/Feminist_literary_criticism)) – which emphasizes themes of gender relations
  + [Luce Irigaray](https://en.wikipedia.org/wiki/Luce_Irigaray), [Judith Butler](https://en.wikipedia.org/wiki/Judith_Butler), [Hélène Cixous](https://en.wikipedia.org/wiki/H%C3%A9l%C3%A8ne_Cixous), [Julia Kristeva](https://en.wikipedia.org/wiki/Julia_Kristeva), [Elaine Showalter](https://en.wikipedia.org/wiki/Elaine_Showalter)
* [Formalism](https://en.wikipedia.org/wiki/Formalism_(literature)) – a school of literary criticism and literary theory having mainly to do with structural purposes of a particular text
* German [hermeneutics](https://en.wikipedia.org/wiki/Hermeneutics) and [philology](https://en.wikipedia.org/wiki/Philology)
  + [Friedrich Schleiermacher](https://en.wikipedia.org/wiki/Friedrich_Schleiermacher), [Wilhelm Dilthey](https://en.wikipedia.org/wiki/Wilhelm_Dilthey), [Hans-Georg Gadamer](https://en.wikipedia.org/wiki/Hans-Georg_Gadamer), [Erich Auerbach](https://en.wikipedia.org/wiki/Erich_Auerbach), [René Wellek](https://en.wikipedia.org/wiki/Ren%C3%A9_Wellek)
* [Marxism](https://en.wikipedia.org/wiki/Marxism) (see [Marxist literary criticism](https://en.wikipedia.org/wiki/Marxist_literary_criticism)) – which emphasizes themes of class conflict
  + [Georg Lukács](https://en.wikipedia.org/wiki/Georg_Luk%C3%A1cs), [Valentin Voloshinov](https://en.wikipedia.org/wiki/Valentin_Voloshinov), [Raymond Williams](https://en.wikipedia.org/wiki/Raymond_Williams), [Terry Eagleton](https://en.wikipedia.org/wiki/Terry_Eagleton), [Fredric Jameson](https://en.wikipedia.org/wiki/Fredric_Jameson), [Theodor Adorno](https://en.wikipedia.org/wiki/Theodor_Adorno), [Walter Benjamin](https://en.wikipedia.org/wiki/Walter_Benjamin)
* [Narratology](https://en.wikipedia.org/wiki/Narratology)
* [New Criticism](https://en.wikipedia.org/wiki/New_Criticism) – looks at literary works on the basis of what is written, and not at the goals of the author or biographical issues
  + [W. K. Wimsatt](https://en.wikipedia.org/wiki/W._K._Wimsatt), [F. R. Leavis](https://en.wikipedia.org/wiki/F._R._Leavis), [John Crowe Ransom](https://en.wikipedia.org/wiki/John_Crowe_Ransom), [Cleanth Brooks](https://en.wikipedia.org/wiki/Cleanth_Brooks" \o "Cleanth Brooks), [Robert Penn Warren](https://en.wikipedia.org/wiki/Robert_Penn_Warren), [T.S. Eliot](https://en.wikipedia.org/wiki/T.S._Eliot)
* [New historicism](https://en.wikipedia.org/wiki/New_historicism) – which examines the work through its historical context and seeks to understand cultural and intellectual history through literature
  + [Stephen Greenblatt](https://en.wikipedia.org/wiki/Stephen_Greenblatt), [Louis Montrose](https://en.wikipedia.org/wiki/Louis_Montrose), [Jonathan Goldberg](https://en.wikipedia.org/wiki/Jonathan_Goldberg), [H. Aram Veeser](https://en.wikipedia.org/w/index.php?title=H._Aram_Veeser&action=edit&redlink=1)
* [Postcolonialism](https://en.wikipedia.org/wiki/Postcolonialism) – focuses on the influences of [colonialism](https://en.wikipedia.org/wiki/Colonialism) in literature, especially regarding the historical conflict resulting from the exploitation of less developed countries and [indigenous peoples](https://en.wikipedia.org/wiki/Indigenous_peoples) by [Western nations](https://en.wikipedia.org/wiki/Western_nation)
  + [Edward Said](https://en.wikipedia.org/wiki/Edward_Said), [Gayatri Chakravorty Spivak](https://en.wikipedia.org/wiki/Gayatri_Chakravorty_Spivak" \o "Gayatri Chakravorty Spivak), [Homi Bhabha](https://en.wikipedia.org/wiki/Homi_K._Bhabha" \o "Homi K. Bhabha) and [Declan Kiberd](https://en.wikipedia.org/wiki/Declan_Kiberd)
* [Postmodernism](https://en.wikipedia.org/wiki/Postmodernism) – criticism of the conditions present in the twentieth century, often with concern for those viewed as social deviants or the [Other](https://en.wikipedia.org/wiki/Other_(philosophy))
  + [Michel Foucault](https://en.wikipedia.org/wiki/Michel_Foucault), [Roland Barthes](https://en.wikipedia.org/wiki/Roland_Barthes), [Gilles Deleuze](https://en.wikipedia.org/wiki/Gilles_Deleuze), [Félix Guattari](https://en.wikipedia.org/wiki/F%C3%A9lix_Guattari) and [Maurice Blanchot](https://en.wikipedia.org/wiki/Maurice_Blanchot)
* [Post-structuralism](https://en.wikipedia.org/wiki/Post-structuralism) – a catch-all term for various theoretical approaches (such as [deconstruction](https://en.wikipedia.org/wiki/Deconstruction)) that criticize or go beyond [Structuralism](https://en.wikipedia.org/wiki/Structuralism)'s aspirations to create a rational science of culture by extrapolating the model of linguistics to other discursive and aesthetic formations
  + [Roland Barthes](https://en.wikipedia.org/wiki/Roland_Barthes), [Michel Foucault](https://en.wikipedia.org/wiki/Michel_Foucault), [Julia Kristeva](https://en.wikipedia.org/wiki/Julia_Kristeva)
* [Psychoanalysis](https://en.wikipedia.org/wiki/Psychoanalysis) (see [psychoanalytic literary criticism](https://en.wikipedia.org/wiki/Psychoanalytic_literary_criticism)) – explores the role of consciousnesses and the unconscious in literature including that of the author, reader, and characters in the text
  + [Sigmund Freud](https://en.wikipedia.org/wiki/Sigmund_Freud), [Jacques Lacan](https://en.wikipedia.org/wiki/Jacques_Lacan), [Harold Bloom](https://en.wikipedia.org/wiki/Harold_Bloom), [Slavoj Žižek](https://en.wikipedia.org/wiki/Slavoj_%C5%BDi%C5%BEek" \o "Slavoj Žižek), [Viktor Tausk](https://en.wikipedia.org/wiki/Viktor_Tausk)
* [Queer theory](https://en.wikipedia.org/wiki/Queer_theory) – examines, questions, and criticizes the role of gender identity and sexuality in literature
  + [Judith Butler](https://en.wikipedia.org/wiki/Judith_Butler), [Eve Kosofsky Sedgwick](https://en.wikipedia.org/wiki/Eve_Kosofsky_Sedgwick), [Michel Foucault](https://en.wikipedia.org/wiki/Michel_Foucault)
* [Reader-response criticism](https://en.wikipedia.org/wiki/Reader-response_criticism) – focuses upon the active response of the reader to a text
  + [Louise Rosenblatt](https://en.wikipedia.org/wiki/Louise_Rosenblatt), [Wolfgang Iser](https://en.wikipedia.org/wiki/Wolfgang_Iser), [Norman Holland](https://en.wikipedia.org/wiki/Norman_Holland), [Hans-Robert Jauss](https://en.wikipedia.org/wiki/Hans-Robert_Jauss), [Stuart Hall](https://en.wikipedia.org/wiki/Stuart_Hall_(cultural_theorist))
* [Realist](https://en.wikipedia.org/wiki/Realism_(arts))
  + [James Wood](https://en.wikipedia.org/wiki/James_Wood_(critic))
* [Russian formalism](https://en.wikipedia.org/wiki/Russian_formalism)
  + [Victor Shklovsky](https://en.wikipedia.org/wiki/Victor_Shklovsky), [Vladimir Propp](https://en.wikipedia.org/wiki/Vladimir_Propp)
* [Structuralism](https://en.wikipedia.org/wiki/Structuralism) and [semiotics](https://en.wikipedia.org/wiki/Semiotics) (see [semiotic literary criticism](https://en.wikipedia.org/wiki/Semiotic_literary_criticism)) – examines the universal underlying structures in a text, the linguistic units in a text and how the author conveys meaning through any structures
  + [Ferdinand de Saussure](https://en.wikipedia.org/wiki/Ferdinand_de_Saussure), [Roman Jakobson](https://en.wikipedia.org/wiki/Roman_Jakobson), [Claude Lévi-Strauss](https://en.wikipedia.org/wiki/Claude_L%C3%A9vi-Strauss), [Roland Barthes](https://en.wikipedia.org/wiki/Roland_Barthes), [Mikhail Bakhtin](https://en.wikipedia.org/wiki/Mikhail_Bakhtin), [Yurii Lotman](https://en.wikipedia.org/wiki/Yurii_Lotman" \o "Yurii Lotman), [Umberto Eco](https://en.wikipedia.org/wiki/Umberto_Eco), [Jacques Ehrmann](https://en.wikipedia.org/wiki/Jacques_Ehrmann), [Northrop Frye](https://en.wikipedia.org/wiki/Northrop_Frye) and [morphology of folklore](https://en.wikipedia.org/wiki/Morphology_(folkloristics))
* Other theorists: [Robert Graves](https://en.wikipedia.org/wiki/Robert_Graves), [Alamgir Hashmi](https://en.wikipedia.org/wiki/Alamgir_Hashmi" \o "Alamgir Hashmi), [John Sutherland](https://en.wikipedia.org/wiki/John_Sutherland_(author)), [Leslie Fiedler](https://en.wikipedia.org/wiki/Leslie_Fiedler), [Kenneth Burke](https://en.wikipedia.org/wiki/Kenneth_Burke), [Paul Bénichou](https://en.wikipedia.org/wiki/Paul_B%C3%A9nichou), [Barbara Johnson](https://en.wikipedia.org/wiki/Barbara_Johnson), [Blanca de Lizaur](https://en.wikipedia.org/wiki/Blanca_de_Lizaur)