

LITERARY THEORY: AN ANTHOLOGY

Edited by Julie Rivkin and Michael Ryan



LITERARY THEORY: AN ANTHOLOGY

Edited by Julie Rivkin and Michael Ryan

江苏工业学院图书馆
藏书章

 **BLACKWELL**
Publishers

Copyright © Blackwell Publishers Inc., 1998
Apparatus, selection, and arrangement copyright © Julie Rivkin and Michael Ryan 1998

First published 1998

2 4 6 8 10 9 7 5 3 1

Blackwell Publishers Inc.
350 Main Street
Malden, Massachusetts 02148
USA

Blackwell Publishers Ltd
108 Cowley Road
Oxford OX4 1JF
UK

All rights reserved. Except for the quotation of short passages for the purposes of criticism and review, no part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the publisher.

Except in the United States of America, this book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form of binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

Library of Congress Cataloging-in-Publication Data

Literary theory, an anthology / edited by Julie Rivkin and Michael Ryan.

p. cm.

Includes index.

ISBN 0-631-20028-2 (alk. paper). — ISBN 0-631-20029-0
(pbk. : alk. paper)

1. Literary—Philosophy. 2. Literature—History and criticism—
Theory, etc. I. Rivkin, Julie. II. Ryan, Michael.

PN45.L512 1998

801—dc21

97-20348

CIP

A CIP catalogue record for this book is available from the British Library.

Typeset in 10 on 12 pt Ehrhardt
by Ace Filmsetting Ltd, Frome, Somerset
Printed in Great Britain by T.J. International, Padstow, Cornwall

This book is printed on acid-free paper.

Preface

This book began, as one might guess, in the classroom. We have been teaching courses in contemporary literary theory for the past two decades, and we have each had the familiar experience of not being able to match the design of our courses to any anthology currently available. The move from awkwardly assembled xerox packets to an actual anthology has been both a natural outgrowth of our teaching and an astonishingly complex process of research, selection, and projection. For although the germ of the book was our own classroom(s), its destination has always been many classrooms, courses no doubt much different than any we ourselves might teach, and yet ones that our selections would ideally work both to accommodate and to enrich.

The scale of the volume is one expression of its projected flexibility; we felt that an anthology of literary theory needed not only to cover the range of theoretical perspectives or approaches that characterize the era “after the New Criticism,” the era that we take to be that of contemporary literary theory, but also to represent those perspectives with reasonable depth and range. The effect of such a decision, we hope, is that many kinds of courses will find a home in these selections, that a course that takes as its focus Structuralism, Post-Structuralism, Post-Colonialism or Psychoanalysis and Gender Studies will find this anthology as useful as one that makes a more extensive survey of theoretical perspectives.

The anthology opens with formalisms – both Russian and American – in a gesture that marks its organization as partly chronological and partly heuristic. That is, we take formalism – at least in its American avatar of New Criticism – to mark the condition of students’ theoretical awareness before beginning the journey into “theory.” To the degree that they have been taught a form of “close reading” as the basic task of literary analysis, they are practicing formalists, though the practice may be, like that of the prose-speaking M. Jourdain in Molière’s *Bourgeois Gentilhomme*, an unself-conscious one. Exploring the theoretical premises of a New Critical practice, placing those in conjunction with a historically unrelated yet theoretically cognate predecessor, Russian Formalism, seems like an appropriate way to initiate an exposure to “theory” in its less familiar guises.

The ten parts themselves have undergone many evolutions; the issue of where to draw the lines, what denomination to use, and where to locate certain selections

has been as theoretically complex as it has been practically consequential. While “Deconstruction,” for example, enjoyed a separate life in literary critical history in the US in the 1970s and 1980s, we felt it more appropriate to place it within its historical and intellectual French context, and so you will find Derrida amongst Foucault, Deleuze and Guattari, Kristeva, and Baudrillard under “Post-Structuralism, Deconstruction, and Post-Modernism.” The question of how to categorize some of the more recent kinds of theory, regarding gender and post-coloniality especially, was also difficult, and we opted for big tents in both instances: “Gender Studies, Gay/Lesbian Studies, Queer Theory” and “Ethnic Studies, Post-Coloniality, and International Studies.” A separate section could easily have been devoted to any of these theoretical projects, each of which has already produced its own “classic” texts, and while attending to these developments has been one goal of the anthology, we wished as well to embrace both the heterodox and the newly canonical. Some of the names in our table of contents may not be readily recognizable for this reason, and our inclusion of these texts is less a sign of presumption regarding future canonicity than it is an indicator of our desire to locate the anthology as much in the contemporary realm as possible. That has meant guessing, and we based our guesses on what we felt would be exciting or helpful in the classroom.

In a desire both to be as inclusive as possible and to represent works not commonly anthologized, we have done a certain amount of excerpting. Our principle has been to represent the core of a given work, and if, to that end, we have sacrificed portions of texts that readers will deem necessary, we can only suggest that our selections constitute a useful beginning to a more extensive acquaintance. We apologize in advance for any such textual editing deemed brutal.

One anomaly of this anthology – though we feel a motivated one – comes in the form of introductions to the ten parts. Some of these are selected from elsewhere; some we have written ourselves. Recognizing the pedagogical importance of introductions, we initially selected works that could serve this purpose from the wide range of what has been published. But in certain cases, we found that no one framed the theoretical project in quite the way that our own selections required, and thus found it necessary to write out, in a sense, the logic of our own selection. Thus, while our initial plan was always to let the editorial task be one of selection, to let the theorists speak for themselves, we found that in certain cases our work of selection would not be well served unless accompanied by an appropriate introduction. In some cases we were able to perform this task with relative brevity; in other cases we found a longer exposition required. So although the ten parts are variously introduced – in terms of both authorship and length of presentation – our hope is that in each case the job is done in such a way that the selections that follow make sense to students encountering the material for the first time.

In making an anthology of this kind, one cannot help but be aware of one’s location in the “canon wars,” those struggles in recent years over who or what shall be taught in general literature or cultural history courses on the undergraduate level. To the degree that it at all self-consciously engages with those debates, this book

is an effort to bring together from a variety of heterogeneous origins some of the literary theories that have helped inspire those debates, in as much as they are about new methods of literary, cultural, and social analysis.

A final word about our cover illustration. The words “No Radio” refer to a sign people put in their cars in New York City. It means “don’t bother breaking into the body of this car; the radio has already been either stolen or else removed by the owner.” We asked Blackwell Publishers to use this image because it speaks to the reservations many still feel about “theory” and about its association with the ideology of mastery through critical analysis that murders to dissect. It also speaks, of course, to our hesitations as editors engaged in the compilation and dissemination of such theories. We would not summon the image (and we would not engage in the work) if we did not feel that “theory” is itself filled with doubt regarding the objectivist ideal the image so carefully mocks. Some theories do indeed fulfill the aspirations of the man with the heart in his hand, but we hope you will feel that there are many others in this book that adopt the perspective of the woman on the table.

Acknowledgments

We have occasionally modified translations.

Without Asha Nadkarny and Chi Chan, this book would not exist. We thank them, and we thank all the students in our introductory criticism courses over the years who helped shape our perceptions of what literary theory is and of what *Literary Theory* would have to be.

And thank you, Gabriel and Nathaniel, for being so patient.

Copyright Acknowledgments

The Editors and Publisher are grateful for permission to reproduce the following copyright material:

Louis Althusser: extracts from “Ideology and Ideological State Apparatuses” from *Lenin and Philosophy*, translated by B. Brewster (New Left Books, 1971), reprinted by permission of Éditions La Découverte and the publishers, Verso.

Gloria Anzaldua: extracts from *Borderlands/La Frontera: The New Mestiza* (Aunt Lute Books), Copyright © 1987 by Gloria Anzaldua, reprinted by permission of the author and publishers.

Anthony Appiah: “Topologies of Nativism,” extract from *In My Father's House: Africa in the Philosophy of Culture* (OUP Inc), Copyright © 1992 by Anthony Appiah, reprinted by permission of the author and of Oxford University Press, Inc.

J. L. Austin: extract from *How To Do Things With Words* (Clarendon Press/Harvard University Press, Cambridge, MA), Copyright © Oxford University Press 1962, Copyright © 1962 by the President and Fellows of Harvard College, reprinted by permission of Oxford University Press and Harvard University Press.

Mikhail M. Bakhtin: extracts from *Rabelais and His World*, translated by Helene Iswolsky (Cambridge, MA: The MIT Press, 1968), reprinted by permission of The MIT Press; extracts from “Discourse in the Novel” from *The Dialogic Imagination: Four Essays* by M. M. Bakhtin, edited by Michael Holquist, translated by Caryl Emerson and Michael Holquist, Copyright © 1981, reprinted by permission of the University of Texas Press.

George Bataille: extracts from “Heterology,” from *Visions of Excess* (University of Minnesota Press, 1985), original French language edition Copyright © 1970 by Éditions Gallimard, English translation Copyright © 1985 by The University of Minnesota, reprinted by permission of the publishers.

Jean Baudrillard: extracts from “The Order of Simulacra” from *Symbolic Exchange and Death*, Copyright © 1993, reprinted by permission of the publishers, Sage Publications Ltd; extract from “The System of Objects” (1996), reprinted by permission of Verso.

Antonio Benitez-Rojo: extracts from *The Repeating Island: The Caribbean and the Postmodern Perspective*, second edition, translated by James Maraniss, Copyright © 1992 Duke University Press, reprinted by permission of the publisher.

Walter Benjamin: extracts from “The Work of Art in the Age of Mechanical Reproduction” in *Illuminations* by Walter Benjamin, Copyright © 1955 by Suhrkamp Verlag, Frankfurt a.M., English translation by Harry Zohn, Copyright © 1968 and renewed 1996 by Harcourt Brace & Company, reprinted by permission of Harcourt Brace & Company.

Homi Bhabha: extracts from *The Location of Culture*, reprinted by permission of the publisher, Routledge Ltd.

Sidney J. Blatt and Shula Shichman: “Two Primary Configurations of Psychopathology” in *Psychoanalysis and Contemporary Thought*, Vol. 6:2 (International Universities Press).

Susan Bordo: “Material Girl” from *Unbearable Weight: Feminism, Western Culture, and the Body*, Copyright © 1993 The Regents of the University of California, reprinted by permission of the author and of the University of California Press.

Pierre Bourdieu: extracts from *Distinction* (Cambridge, MA: Harvard University Press), Copyright © 1984 by Routledge & Kegan Paul and by the President and Fellows of Harvard College, reprinted by permission of the publishers, Routledge and Harvard University Press.

Patrick Brantlinger: extracts from *Rule of Darkness: British Literature and Imperialism, 1830-1914*, Copyright © 1990 by Cornell University, reprinted by permission of the publisher, Cornell University Press.

Cleanth Brooks: “The Language of Paradox” from *The Well Wrought Urn*, copyright 1947 and renewed 1975 by Cleanth Brooks, reprinted by permission of Harcourt Brace & Company; “The Formalist Critics” first published in *The Kenyon Review*, Winter 1951, OS Vol. XIII, No. 1, Copyright © The Kenyon Review, reprinted by permission.

Judith Butler: “Imitation and Gender Insubordination” from Diana Fuss (ed.), *Inside/Out* (Routledge, Inc), reprinted by permission of the publisher.

Nancy Chodorow: "Heterosexuality as a Compromise Formation," extract from *Femininities, Masculinities, Sexualities*, Copyright © 1994 by Nancy Chodorow, reprinted by permission of the publisher, The University Press of Kentucky.

Rey Chow: extracts from *Woman and Chinese Modernity* (University of Minnesota Press, 1991), Copyright © 1991 by Rey Chow, reprinted by permission of the publishers.

Hélène Cixous and Catherine Clément: "Sorties," from *The Newly Born Woman* (University of Minnesota Press/I. B. Tauris & Co., 1986), original French language edition Copyright © 1975 by Union Générale d'Éditions, Paris, English translation Copyright © 1986 by The University of Minnesota, reprinted by permission of the publishers.

Jonathan Culler: extracts from *Structuralist Poetics* (Routledge & Kegan Paul), Copyright © 1975 by Jonathan Culler, reprinted by permission of Routledge and the American publisher, Cornell University Press.

Carole Boyce Davies: "Migratory Subjectivities" from *Black Women, Writing and Identity*, reprinted by permission of the publisher, Routledge Ltd.

Gilles Deleuze and Felix Guattari: extracts from *A Thousand Plateaus* (University of Minnesota Press, 1987), original French language edition Copyright © 1980 by Les Éditions de Minuit, English translation Copyright © 1987 by The University of Minnesota Press, reprinted by permission of the publishers; extract from *The Anti-Oedipus* (University of Minnesota Press, 1983), Viking Penguin.

Jacques Derrida: extracts from "Plato's Pharmacy" from *Dissemination*, translated by B. Johnson (1981), reprinted by permission of the author and publishers, The Athlone Press Limited and The University of Chicago Press; "Différance," from *Speech and Phenomena*, translated by David Allison (Northwestern University Press, 1973), Copyright © 1973, reprinted by permission of the publisher.

Verena Dobnik: "Nike Told of Worker Abuses in Vietnam Factories," *New London Day*, March 1997.

W. E. B. DuBois: "The Souls of Black Folk," extract from "The Souls of White Folk" from *W. E. B. DuBois: Writings* (The Library of America, 1986).

Lee Edelman: Extracts from *Homographesis* (Routledge Inc).

Boris Eichenbaum: extracts from "The Theory of Formal Method" in Ladislav Matejka and Krystyna Pomoroska (eds), *Readings in Russian Poetics*, translated by

I. R. Titunik (Michigan Slavic Publications, 1978), reprinted by permission of the publishers, Department of Slavic Languages and Literatures, The University of Michigan.

Stuart Ewen: extracts from *All-Consuming Images*, Copyright © 1988 by Basic Books Inc. reprinted by permission of Basic Books, a division of HarperCollins Publishers, Inc.

Judith Fetterley: “On the Politics of Literature,” extract from *The Resisting Reader*, reprinted by permission of the publisher, Indiana University Press.

John Fiske: extract from *Television Culture* (Methuen & Co.), reprinted by permission of the author and of Routledge; extract from “British Cultural Studies and Television” in Robert C. Allen (ed.), *Channels of Discourse, Reassembled: Television and Contemporary Criticism*, Copyright © 1987, 1992 by the University of North Carolina Press, reprinted by permission of the publisher.

Michel Foucault: Preface from *The Order of Things* (Tavistock/Random, 1970), Copyright © 1966 by Éditions Gallimard, reprinted by permission of Routledge; 16 pages from *The Archaeology of Knowledge*, English translation by A. M. Sheridan Smith (Tavistock/Harper & Row, 1976), Copyright © 1969 by Éditions Gallimard, reprinted by permission of Routledge; 36 pages from *Discipline and Punish*, English translation by Alan Sheridan (Pantheon, 1979), Copyright © 1975 by Éditions Gallimard, reprinted by permission of Penguin Books Ltd; Chapter 2 from *The History of Sexuality*, Copyright © 1976 by Éditions Gallimard; all extracts reprinted by permission of Georges Borchardt, Inc.

Sigmund Freud: extract from “Beyond the Pleasure Principle” translated by James Strachey, translation Copyright © 1961 by James Strachey, reprinted by permission of Liveright Publishing Corporation; extract from “Group Psychology and the Analysis of the Ego” translated by James Strachey, translation Copyright © 1959, 1922 by the Institute of Psycho-Analysis and Angela Richards, Copyright © 1959 by James Strachey, reprinted by permission of W. W. Norton & Company, Inc; extract from “The Uncanny” translated by James Strachey, by permission of A. W. Freud et al., by arrangement with Sigmund Freud Copyrights, represented by Mark Paterson & Associates; extract from “The Interpretation of Dreams” translated by James Strachey (published in the United States by Basic Books, Inc., 1956 by arrangement with George Allen & Unwin Ltd and The Hogarth Press Ltd), and extract from “On Narcissism” from *The Collected Papers*, Volume 4, authorized translation under the supervision of Joan Rivière (published in the United States by Basic Books, Inc., by arrangement with The Hogarth Press and the Institute of Psycho-Analysis, London), both reprinted by permission of BasicBooks, a division of HarperCollins Publishers, Inc. All extracts also from *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, translated and edited by James

Strachey (The Hogarth Press, 1953), by permission of Random House UK Ltd. on behalf of Sigmund Freud ©, The Institute of Psycho-Analysis and The Hogarth Press.

Henry Louis Gates, Jr: extract from “The Blackness of Blackness” from *Figures in Black: Words, Signs, and the “Racial” Self*, Copyright © 1989 by Henry Louis Gates, Jr, reprinted by permission of Oxford University Press, Inc.

Sandra M. Gilbert and Susan Gubar: extracts from *The Madwoman in the Attic: 19th Century Literature* (Yale University Press, 1980), Copyright © 1980 by S. M. Gilbert and S. Gubar, reprinted by permission of the publisher.

Paul Gilroy: extracts from *The Black Atlantic* (Cambridge, MA: Harvard University Press/Verso), Copyright © 1993 by Paul Gilroy, reprinted by permission of the publishers.

René Girard: “Triangular Desire,” pp.1–4 from *Deceit, Desire and the Novel*, Copyright © 1965 The Johns Hopkins University Press, reprinted by permission of the publisher.

Antonio Gramsci: “Hegemony” from *The Prison Notebooks of Antonio Gramsci*, edited and translated by Q. Hoare and G. Nowell-Smith (Lawrence & Wishart, 1971), reprinted by permission of Lawrence & Wishart Ltd., London and International Publishers Co.

Stephen Greenblatt: “Invisible Bullets,” extracts from *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England*, Copyright © 1988 The Regents of the University of California, reprinted by permission of the University of California Press on behalf of the author.

Judith Halberstam: extracts from “F2M: The Making of Female Masculinity” from *The Lesbian Postmodern*, edited by Laura Doan, Copyright © 1994 by Columbia University Press, reprinted by permission of the publisher.

Stuart Hall: extracts from “The Rediscovery of ‘Ideology’” in Michael Gurevitch et al., (eds), *Culture, Society and the Media* (Routledge, 1982), reprinted by permission of the author and of Routledge.

Dick Hebdige: extracts from *Subculture: The Meaning of Style* (Methuen & Co.), reprinted by permission of the author and of Routledge.

G. W. F. Hegel: section from “Introduction: Notion of Logic,” in *Hegel’s Science of Logic*, translated by A. V. Miller (Humanities Press, 1969), reprinted by permission of Humanities Press International, Inc; all rights reserved.

Martin Heidegger: “On Interpretation” from *Being and Time*, translated by J. Macquarrie and E. Robinson, Copyright © 1962 by SCM Press Ltd, reprinted by permission of Max Niemeyer Verlag, HarperCollins Publishers, Inc and SCM; extracts from *Essays in Metaphysics: Identity and Difference* (Philosophical Library Inc, 1960), reprinted by permission of Regeen Najar.

Margaret Homans: “Representation, Reproduction and Women’s Place in Language,” extracts from *Bearing the Word*, reprinted by permission of the publishers, The University of Chicago Press.

Max Horkheimer and Theodor Adorno: “The Culture Industry as Mass Deception” from *Dialectic of Enlightenment*, Copyright © 1944, Social Sciences Association, New York (Herder & Herder, 1972).

Luce Irigaray: extract from “The Power of Discourse and the Subordination of the Feminine” from *This Sex which is Not One*, translated from the French by Catherine Porter with Carolyn Burke. Translation Copyright © 1985 by Cornell University, reprinted by permission of the publisher, Cornell University Press; “Commodities amongst Themselves,” from *This Sex Which is Not One*, this translation from Elaine Marks and Isabelle de Courtviron (eds), *New French Feminisms* (Amherst: The University of Massachusetts Press, 1980), Copyright © 1980 by The University of Massachusetts Press, reprinted by permission of the publisher.

Roman Jakobson: “Two Aspects of Language” from *On Language* (Harvard University Press, 1990), reprinted by permission of the publishers and The Jakobson Foundation.

Jamaica Kincaid: extract from *A Small Place*, Copyright © 1988 by Jamaica Kincaid, reprinted by permission of Farrar, Straus & Giroux, Inc.

Patricia Klindienst: extracts from “The Voice of the Shuttle is Ours” from *Stanford Literature Review* 1:1, reprinted by permission of ANMA Libri.

Ronald Kotulak: “White Guys Happiest, Study Finds,” retitled version of “Who’s The Most Happy Fella? He’s White, Educated, Lives in Suburbia,” from the *Chicago Tribune*, March 18, 1997, © copyrighted Chicago Tribune Company, all rights reserved, reprinted with permission.

Julia Kristeva: extract from *Revolution in Poetic Language*, Copyright © 1984 by Columbia University Press, reprinted by permission of the publisher.

Jacques Lacan: “The Mirror Stage,” “The Symbolic Order” extracted from “The Function and Field of Speech and Language in Psychoanalysis,” and “The Instance of the Letter” extracted from “The Agency of the Letter in the Unconscious or

Reason since Freud,” all from *Ecrits*, a selection by Jacques Lacan, translated by Alan Sheridan, Copyright © 1966 by Éditions du Seuil, English translation Copyright © 1977 by Tavistock Publications, reprinted by permission of W. W. Norton & Company, Inc. and Routledge.

Teresa de Lauretis: extracts from *Technologies of Gender*, reprinted by permission of the publisher, Indiana University Press.

Claude Lévi-Strauss: extracts from “The Structural Study of Myth” from *Structural Anthropology, Volume 1* by Claude Lévi-Strauss, English translation Copyright © 1963 by Basic Books, Inc., reprinted by permission of Basic Books, a division of HarperCollins Publishers, Inc. and Penguin Books Ltd.

Audre Lorde: extract from “Age, Race, Class, and Sex: Women Redefining Difference” in *Sister Outsider: Essays and Speeches* by Audre Lorde (The Crossing Press, 1984), Copyright © 1984, reprinted by permission of The Crossing Press, Freedom, California.

Georg Lukács: extracts from *The Historical Novel* (Merlin, 1962), reprinted by permission of The Merlin Press Ltd.

Jean-François Lyotard: extracts from *The Postmodern Condition* (University of Minnesota Press, 1984), original French Language edition Copyright © 1979 by Les Éditions de Minuit, English translation Copyright © 1984 by The University of Minnesota, reprinted by permission of the University of Minnesota Press and Manchester University Press.

Malcolm McLaren: “Punk and History” from Russell Ferguson (ed.), *Discourses: Conversations in Postmodern Art and Culture* (Cambridge, MA: The MIT Press, 1990), reprinted by permission of The MIT Press.

Margaret S. Mahler: extracts from *The Psychological Birth of the Human Infant* (Jonathan Cape), Copyright © 1975 by Margaret S. Mahler, reprinted by permission of Random House UK Ltd and HarperCollins Publishers, Inc.

Karl Marx: extracts from *The Marx–Engels Reader*, second edition, by Robert C. Tucker, Copyright © 1978, 1972 by W. W. Norton & Company, Inc, reprinted by permission of W. W. Norton & Company, Inc; extracts from *Karl Marx: Selected Writings*, edited by David McLellan (OUP, 1977), Copyright © David McLellan 1977, reprinted by permission of Oxford University Press.

Louis Montrose: extracts from “Professing the Renaissance: The Poetics and Politics of Culture” from E. Aram Veenser (ed.), *The New Historicism* (Routledge Inc).

Michael Moon: "A Small Boy and Others" from Hortense Spillers (ed.), *Comparative American Identities* (Routledge Inc).

Toni Morrison: extract from *Playing in the Dark* (Harvard University Press, 1992), Copyright © 1992 by Harvard University Press, reprinted by permission of International Creative Management, Inc.

Laura Mulvey: "Visual Pleasure and Narrative Cinema," *Screen*, Autumn 1975.
Friedrich Nietzsche: extract from *The Will To Power*, translated by Walter Kaufmann, Copyright © 1967 by Random House, reprinted by permission of Random House, Inc.

Vladimir Propp: extracts from *Morphology of the Folktale*, second edition, translated by Laurence Scott, revised and edited with a preface by Louis A. Wagner, Copyright © 1968, reprinted by permission of the University of Texas Press.

Janice A. Radway: extracts from *Reading the Romance: Women, Patriarchy, and Popular Literature*, Copyright © 1991 by the University of North Carolina Press, reprinted by permission of the publishers, the University of North Carolina Press and Verso.

Adrienne Rich: "Notes Towards a Politics of Location" from *Blood, Bread, and Poetry: Selected Prose 1979–1985*, Copyright © 1986 by Adrienne Rich, reprinted by permission of the author and the publishers, W. W. Norton & Company, Inc, and Virago Press (Little, Brown, London).

Gayle Rubin: extracts from "The Traffic in Women," Copyright © by Gayle Rubin, first published in Rayna Reiter (ed.), *Toward an Anthropology of Women* (Monthly Review Press), reprinted by permission of the author and Monthly Review Foundation; "Sexual Transformations" from Abelove et al. (eds), *The Lesbian and Gay Studies Reader* (Routledge Inc), extracted from "Thinking Sex," first published in Carole Vance (ed.), *Pleasure and Danger* (Routledge & Kegan Paul, 1984), Copyright © Gayle Rubin 1984, reprinted by permission of the author.

Edward Said: extract from *Orientalism*, Copyright © 1978 by Edward W. Said, reprinted by permission of Pantheon Books, a division of Random House, Inc.

Ferdinand de Saussure: extracts from *Course in General Linguistics*, edited by Charles Bally and Albert Sechehage, translated by Wade Baskin (Philosophical Library, 1959), reprinted by permission of Regeen R. Najar, The Philosophical Library, New York.

Eve Kosofsky Sedgwick: extracts from *Between Men*, Copyright © 1987 by

Columbia University Press, reprinted by permission of the publisher.

Victor Shklovsky: extracts from “Art as Technique” from Lee T. Lemon and Marion J. Reis, *Russian Formalist Criticism: Four Essays* (1965), reprinted by permission of the publisher, University of Nebraska Press.

Alan Sinfield: “Cultural Materialism and the Politics of Dissident Reading” from *Faultlines*, Copyright © Alan Sinfield 1992, Copyright © 1992 The Regents of the University of California, reprinted by permission of Oxford University Press and the University of California Press.

Hortense Spillers: extracts from “Mama’s Baby, Papa’s Maybe: An American Grammar Book” from *Diacritics*, Vol. 17:2 (1987), pp. 454–9, 465–81, Copyright © 1987 The Johns Hopkins University Press, reprinted by permission of the publisher.

Eric Sundquist: extracts from “Melville, Delany and New World Slavery” from *To Wake the Nations* by Eric Sundquist (Cambridge, MA: Harvard University Press), Copyright © 1993 by the President and Fellows of Harvard College, reprinted by permission of the publisher.

Boris Tomashevsky: extracts from “Thematics” from Lee T. Lemon and Marion J. Reis, *Russian Formalist Criticism: Four Essays* (1965), reprinted by permission of the publisher, University of Nebraska Press.

V. N. Vološinov: extracts from *Marxism and the Philosophy of Language* (Farrar, Straus & Giroux, Inc).

Jeffrey Weeks: extract from Introduction to Guy Hocquengham’s *Homosexual Desire* (Duke University Press), reprinted by permission of the author.

Slavoj Žižek: extracts from *The Sublime Object of Ideology*, reprinted by permission of the publishers, Verso.

Despite every effort to trace and contact copyright holders prior to publication, this has not always been possible. If notified, the publisher will be pleased to rectify any errors or omissions at the earliest opportunity.

Contents

Preface	x
Acknowledgments	xiii
Copyright Acknowledgments	xiv

Part One Formalisms

1	Introduction: Julie Rivkin and Michael Ryan, "Formalisms"	3
2	Boris Eichenbaum, "Introduction to the Formal Method"	8
3	Viktor Shklovsky, "Art as Technique"	17
4	Boris Tomashevsky, "Thematics"	24
5	V. Propp, <i>Morphology of the Folktale</i>	28
6	Mikhail Bakhtin, "Discourse in the Novel"	32
7	Mikhail Bakhtin, <i>Rabelais and His World</i>	45
8	Cleanth Brooks, "The Formalist Critics"	52
9	Cleanth Brooks, "The Language of Paradox"	58
	Appendix: John Donne, "The Canonization"	69

Part Two Structuralism and Linguistics

1	Introduction: Jonathan Culler, "The Linguistic Foundation"	73
2	Ferdinand de Saussure, <i>Course in General Linguistics</i>	76
3	Roman Jakobson, "Two Aspects of Language"	91
4	J. L. Austin, <i>How To Do Things With Words</i>	96
5	Claude Lévi-Strauss, "The Structural Study of Myth"	101

Part Three Psychoanalysis

1	Introduction: Julie Rivkin and Michael Ryan, "Strangers to Ourselves: Psychoanalysis"	119
2	Sigmund Freud, <i>The Interpretation of Dreams</i>	128
3	Sigmund Freud, "On Narcissism"	151
4	Sigmund Freud, "The Uncanny"	154
5	Sigmund Freud, <i>Beyond the Pleasure Principle</i>	168