“Hostility to theory usually means an opposition to other people’s theories and an oblivion of one’s own.” ~ Terry Eagleton

“Consciously or unconsciously, as readers we have developed a mind-set that fits or encompasses our expectations when reading any text.” ~ Charles E. Bressler

“What is difficult, however, is the language of theory. […] But the frame of mind I would recommend at the outset is threefold. Firstly, we must have some initial patience with the difficult surface of the writing. We must avoid the too-ready conclusion that literary theory is just meaningless, pretentious jargon (that is, that the theory is at fault). Secondly, on the other hand, we must, for obvious reasons, resist the view that we ourselves are intellectually incapable of coping with it (that is, that we are at fault). Thirdly, and crucially, we must not assume that the difficulty of theoretical writing is always the dress of profound ideas – only that it might sometimes be, which leaves the onus of discrimination on us. To sum up this attitude: we are looking, in literary theory, for something we can use, not something which will use us.” ~ Peter Barry

A Note on the Rationale and Organization of These Notes:

The crossroads of culture and literature of various genres combine for interesting and sometimes combative and competing histories. Our journey together will function on several key premises. First, we will assume that there is no such thing as an “innocent” reading of any text. Whether our responses to a text are emotionally charged or logically structured, “all of our interpretations are based on underlying factors that cause us to respond in a particular way” (Bressler xii). We are not only going to take notice of how we think and react to what we read, but we will also investigate our own cultural and familial backgrounds, experiences, education, etc. to see why we react the way we do.

Second, we will assume that we all come to our reading assignment with preconceived expectations and attitudes: “Consciously or unconsciously, as readers we have developed a mind-set that fits or encompasses our expectations when reading” (Bressler xii). We may come to the text with resistance, hesitance, or excitement. All of these pre-set attitudes will affect and shape our reading experience. In other words, whether you know it or not, you already practice theory to assess your understanding and response to any given text. It is wise to remember Terry Eagleton’s proposal: “Hostility to theory usually means an opposition to other people’s theories and an oblivion of one’s own” (x).

Rather than be oblivious to your ideas and notions, we will, thirdly, assume “each reader’s literary theory and accompanying methodology is either conscious or unconscious, complete or incomplete, informed or ill-informed, eclectic or unified” (Bressler xii). So, it will be part of our goal this term to develop the ability to have a well-defined, logical, and clearly articulated approach to interpreting and evaluating what we read. Since most of us do not have a conscious, complete, informed, and unified approach to reading and interpretation, we will learn of a variety of terms and schools of thought on how to approach reading.
We will begin with a foundation of defining criticism, theory, and literature over the next week or two. The first phase will consist of asking and investigating the question of how we read and why. The next phase will include a historical overview from Plato to modern criticism to help us see the development of our foundational ideas. The third phase will consist of looking at the assumptions (key terms), methodology (what they do), and analytic questions various contemporary criticisms ask of the text. We will look at New Criticism, Reader-Response Criticism, Structuralism, Deconstruction, Psychoanalytic Criticism, Feminism and Gender Criticism, Marxism, Cultural Poetics or New Historicism, Cultural Studies and Postcolonialism, and a brief list of other theories.

The following terms will be important in discussing and writing about various texts: representation, structure, writing, discourse, narrative, figurative language, performance, author, interpretation, intention, unconscious, determinacy/indeterminacy, value/evaluation, influence, rhetoric, culture, canon, literary history, gender, race, ethnicity, ideology, popular culture, diversity, imperialism/nationalism, desire, ethics, class, etc. Remember, “Using a term commits you to a set of values and strategies that it has developed over the history of its use. It is possible to use a term in a new way, but it is not possible to escape the term’s past” (McLaughlin 4). And remember, “any interpretation that proceeds without examining such terms will reproduce cultural and political assumptions rather than question them” (Lentricchia and McLaughlin ix).

We will put these theories and terms to action in order to read, interpret, and critique Ralph Ellison’s *Invisible Man*.

The notes below for the theories listed above will have a brief summary of the concept and its historical development, its key practitioners or figures, its assumptions and key terms, methodology or questions for analysis, and further reference texts.

**Phase One: Defining Criticism, Theory, and Literature**

Can a text have more than one interpretation? But if there is only one correct interpretation, what would be the *hermeneutical principles* (the rules of interpretation) readers must use? And if there are multiple interpretations, are all such interpretations valid? Who would decide the validity, or lack thereof, of interpretations? Do we even need to worry about such questions? Can we not just read for reading’s sake?

I, admittedly, asked that last question several times in the course of my studies. But when I began to understand theory and how to apply it, reading became so much more pleasurable. Sure, at first, it seems daunting, frustrating, and a killer of joy in reading. However, that was because, as Eagleton pointed out, I was oblivious to my own theory and resisted others’ theories. Don’t get me wrong, I still will read just to read. Yet that is a theory of reading in and of itself!

The questions posed above is the realm of *literary criticism*: “the act of studying, analyzing, interpreting, evaluating, and enjoying a work of art” (Bressler 3). I know I will be oversimplifying here, but it is going to suffice for the purpose of not overwhelming you with information, while also giving you something tangible you can build on as a foundation. Traditionally, there are two fields of criticism: *theoretical criticism* and *practical criticism*. “Theoretical criticism formulates the theories, principles, and tenets of the nature and value of art” (5). This is the big idea, the umbrella, the reason behind whatever act we readers take to the text. Theoretical critics spend time contemplating and examining the ideas,
approaches, and methods of reading or interpreting or evaluating or even evaluating the ideas of such terms, rather than focusing on the text itself. It can be abstract and easy to get lost. However, practical criticism (or applied criticism) “applies the theories and tenets of theoretical criticism to a particular work” (5). These critics judge works on the tenets of whatever theory is espoused. They are “they” that define “standards of taste and explains, evaluates, or justifies a particular piece of literature” (5). The practical critic that applies only one theory or set of principles is known as an absolutist critic. Whereas critics that use various (and even contradictory) theories in critiquing a text is a relativistic critic.

What is literary theory then? Our response, consciously or unconsciously, is conditioned, or at least partially so, through socially constructed norms. Again, to oversimplify: “how we arrive at meaning in fiction is in part determined by our past experiences” (6). We cannot escape all of who we are. Traces of our background and our sense of self within or without a community of others (family, church, school, friends, enemies) and even our attitudes and biases and interests and abilities inform our readings. Louise M. Rosenblatt explains it succinctly in *The Reader, the Text, the Poem* (1978): “A reader brings to the text his or her past experience and present personality” (as qtd. in Bressler 8).

Bressler explains literary theory so nicely: “When we can clearly articulate our mental framework when reading a text and explain how this mind-set directly influences our values and aesthetic judgments about the text, we are well on our way to developing a coherent, unified literary theory—the assumptions (conscious or unconscious) that undergird one’s understanding and interpretation of language, the construction of meaning, art, culture, aesthetics, and ideological positions” (6).

Additionally, here are the benefits of theory, again as Bressler contributes: “By embracing literary theory, we learn about literature, but importantly, we are also taught tolerance for other people’s beliefs. By rejecting or ignoring theory, we are in danger of canonizing ourselves as literary saints who possess divine knowledge and who can therefore supply the one and only correct interpretation for a given text. When we oppose, disregard, or ignore literary theory, we are in danger of blindly accepting our often unquestioned prejudices and assumptions” (9).

All this theory is useless and pointless without a text to consider. Theory and criticism cannot exist in and of itself. They rely and are dependent upon a relationship with something about which to theorize or criticize. So, the next question to consider is this: what is literature? The root word of the term comes from Latin, *littera*, meaning “letter.” Considered this way, literature can only be something that is written. After all, a letter is a symbol for a sound written on a medium (paper, parchment, papyrus, etc.). Literally then, literature is all writing. Writing is the document of sounds, so what about the oral expression? Does that count as literature? Do we just disregard Homer’s *Iliad, Odyssey*, the English epic *Beowulf*, and many Native American legends merely because they existed as oral narratives before writing? Does it really mean all writing? Or is literature supposed to be the artistic type of writing only (fiction, poetry, drama)? What criteria should we use to call writing a “work of art”? Are there specific qualities to consider? Should it be realistic or fantastic? Is the text only good if it passes the “test of time” criteria? “What this work may contain is a peculiar aesthetic quality—that is, some element of beauty—that distinguishes it as literature from other forms of writing. Aesthetics, the branch of philosophy that deals with the concept of the beautiful, strives to determine the criteria for beauty in a work of art” (11). Then we open the debate on what is beauty, the eye of the beholder and all that.

Again, from Bressler: “Although it may simultaneously communicate facts, literature’s primary aim is to tell a story” (11). Literature, although debatable as indicated above, for both Bressler and myself, is not
quite “all writing” because it is not the dictionary. From my perspective, literature does not merely tell us or define for us a human trait, it moves us to imagine for ourselves a character or someone or ourselves doing and being the human trait. For example, literature does not define the word courage, but shows us a courageous character acting courageously. In other words, “literature concretizes an array of human values, emotions, actions, and ideas in story form” (11). The story, or narrative, can be had in any form: poetry, drama, fiction, nonfiction, whatever writing that tries to create the use of imagination.

I know this is getting long, and I haven’t even started on phase two yet, let alone the actual schools of theory and criticism. But stay with me. This is important for the rest of this term and specifically in preparation for next semester and for critical thinking expected at the college level! “Overall,” Bressler surmises, “the definition of literature depends on the particular kind of literary theory or school of criticism that the reader or critics espouses” (12). I have two more ideas to consider before we embark into the history of theory/criticism and the individual schools.

The next question to consider is that of the “text” of literature. Is literature something like an artifact that can be analyzed, dissected, and studied to find its essential nature or meaning? Ontology is the study of being or existing. Does literature have an ontological status (does it exist in and of itself)? Or does a text exist only when it has a reader? (The whole did the tree falling exist if no one was there to observe it line of thought...you’ll get exposed to that if you ever take a philosophy class). Epistemology is the study of the nature of learning and knowing. Literary theorists speculate on a variety of philosophical assumptions implicitly and explicitly contained in the process of reading, the nature of learning, the nature of reality itself. Literary theory offers a variety of methodologies that enable and empower readers to explain their epistemological process of knowing the ontological “text”.

What is the function of literature? Is literature’s chief function to teach (extrinsic) or to entertain (intrinsic)? That debate can go on and on. What interests me, at this point, is how do we come to “know” the text we read, regardless of function? Whether extrinsically or intrinsically, both methods of teaching and entertaining, involve similar yet distinct epistemological endpoints: to know a text, but in two different ways. The French verbs savoir and connaître can both be translated as “to know.” Savoir suggests “to analyze” (from the Greek analuein, to undo) and “to study.” From this angle, knowledge or learning about is the ultimate goal. Connaître implies that we intimately know or have experienced the text. It is knowing or knowledge of that the word means.

In other words, “To know how to analyze a text, to discuss its literary elements, and to apply the various methodologies of literary criticism means that we know that text (savoir). To have experienced the text, to have cried with or about its characters, to have lost time and sleep immersed in the secondary world of the text, and to have felt our emotions stirred also means that we know that text (connaître). From one way of knowing, we learn facts or information; from the other, we encounter and participate in an intimate experience” (14).

Ultimately, literary theory is the foundation and the umbrella term for how we read and why. How we know the text.
**Phase Two: A Historical Survey of Literary Criticism**

This phase is going to be easy. I’m not going to write about it. Instead, you are going to use the handout on the learning web entitled: “Periods of Literary History,” “Traditional Literary Study vs. Critical Literary Theory,” and “Some Ways You Can Approach a Literary Text.” You’re welcome!

Additionally, you might find the other handouts useful, entertaining, enlightening, or something. Let me know what you think.

**Phase Three: The Schools**

**New Criticism (also known as Formalism, and associated with Modernism)**

A literary movement that started in the late 1920s and 1930s and originated in reaction to traditional criticism that new critics saw as largely concerned with matters extraneous to the text, e.g., with the biography or psychology of the author or the work's relationship to literary history. New Criticism proposed that a work of literary art should be regarded as autonomous, and so should not be judged by reference to considerations beyond itself. A poem consists less of a series of referential and verifiable statements about the 'real' world beyond it, than of the presentation and sophisticated organization of a set of complex experiences in a verbal form (Hawkes 150-151).


**Key Terms:**

**Intentional Fallacy** - equating the meaning of a poem with the author's intentions.

**Affective Fallacy** - confusing the meaning of a text with how it makes the reader feel. A reader's emotional response to a text generally does not produce a reliable interpretation.

**Heresy of Paraphrase** - assuming that an interpretation of a literary work could consist of a detailed summary or paraphrase.

**Close reading** - "a close and detailed analysis of the text itself to arrive at an interpretation without referring to historical, authorial, or cultural concerns" (Bressler 263).

**Objective correlative** - According to T. S. Eliot, the only way of expressing emotion through art is by finding an objective correlative: "a set of objects, a situation, a chain of events, or reactions that can effectively awaken in the reader the emotional response the author desires without being a direct statement of that emotion. When the external facts are thus presented in the poem, they somehow come together (correlate) and immediately evoke an emotion" (Bressler 41).

**The Formula:**

Step 1: Examine the text’s diction. Consider the denotation, connotations, and etymological roots of all words in the text.
Step 2: Examine all allusions found within the text by tracing their roots to the primary text or source, if possible.

Step 3: Analyze all images, symbols, and figures of speech within the text. Note the relationships, if any, among the elements, both within the same category (between images, for example) and among the various elements (between an image and a symbol, for example).

Step 4: Examine and analyze the various structural patterns that may appear within the text, including the technical aspects of **prosody**. Note how the poet manipulates metrical devices, grammatical constructions, tonal patterns, and syntactic patterns of words, phrases, or sentences. Determine how these various patterns interrelate with each other and with all elements discussed in steps 1 to 3.

Step 5: Consider such elements as tone, theme, point of view, and any other element—dialogue, foreshadowing, narration, parody, setting, and so forth—that directly relates to the text’s dramatic situation.

Step 6: Look for interrelationships of all elements, noting where tensions, ambiguities, or paradoxes arise.

Step 7: After carefully examining all of the above, state the poem’s chief, overarching tension and explain how the poem achieves its dominant effect by resolving all such tensions.

**Further references (highlighted books I have):**

- **Eagleton, Terry. *Literary Theory: An Introduction*. See chapter 1.**
- See also the works of Robert D. Denham, John Fekete, and William J. Kennedy.

**Reader-Response Criticism**

**Reader-response** theory may be traced initially to theorists such as I. A. Richards (*The Principles of Literary Criticism, Practical Criticism and How to Read a Page*) or Louise Rosenblatt (*Literature as Exploration or The Reader, the Text, the Poem*). For Rosenblatt and Richards, the idea of a "correct" reading—though difficult to attain—was always the goal of the "educated" reader (armed, of course, with appropriate aesthetic apparatus). For **Stanley Fish** (*Is There a Text in this Class?*, *Surprised by Sin: The Reader in “Paradise Lost”* and *Self-Consuming Artifacts: The Experience of the Seventeenth-Century Reader*), the reader’s ability to understand a text is also subject to a reader’s particular "interpretive community." To simplify, a reader brings certain assumptions to a text based on the interpretive
strategies he/she has learned in a particular interpretive community. For Fish, the interpretive community serves somewhat to "police" readings and thus prohibit outlandish interpretations. In contrast Wolfgang Iser argued that the reading process is always subjective. In The Implied Reader, Iser sees reading as a dialectical process between the reader and text. For Hans-Robert Jauss, however (Toward an Aesthetic of Reception, and Aesthetic Experience and Literary Hermeneutics), a reader's aesthetic experience is always bound by time and historical determinants.

Key Terms:

Horizons of expectations - a term developed by Hans Robert Jauss to explain how a reader's "expectations" or frame of reference is based on the reader's past experience of literature and what preconceived notions about literature the reader possesses (i.e., a reader's aesthetic experience is bound by time and historical determinants). Jauss also contended that for a work to be considered a classic it needed to exceed a reader's horizons of expectations.

Implied reader - a term developed by Wolfgang Iser; the implied reader [somewhat akin to an "ideal reader"] is "a hypothetical reader of a text. The implied reader [according to Iser] "embodies all those predispositions necessary for a literary work to exercise its effect -- predispositions laid down, not by an empirical outside reality, but by the text itself. Consequently, the implied reader as a concept has his roots firmly planted in the structure of the text; he is a construct and in no way to be identified with any real reader" (Greig E. Henderson and Christopher Brown - Glossary of Literary Theory).

Interpretive communities - a concept, articulated by Stanley Fish, that readers within an "interpretive community" share reading strategies, values and interpretive assumptions (Barbara McManus).

Transactional analysis - a concept developed by Louise Rosenblatt asserting that meaning is produced in a transaction of a reader with a text. As an approach, then, the critic would consider "how the reader interprets the text as well as how the text produces a response in her" (Dobie 132 - see General Resources below).

Further References:

- Austin, J. L. How to Do Things with Words. 1962
- Bleich, David. Readings and Feelings: An Introduction to Subjective Criticism. 1978
Hermeneutics and Phenomenology (A Subcategory of Reader-Response Criticism)

**Phenomenology**
Phenomenology is a philosophical method, first developed by Edmund Husserl (HUHSS-erl), that proposed "phenomenological reduction" so that everything not "immanent" to consciousness must be excluded; all realities must be treated as pure "phenomena" and this is the only absolute data from which we can begin. Husserl viewed consciousness always as intentional and that the act of consciousness, the thinking subject and the object it "intends," are inseparable. Art is not a means of securing pleasure, but a revelation of being. The work is the phenomenon by which we come to know the world (Eagleton, p. 54; Abrams, p. 133, Guerin, p. 263).

**Hermeneutics**
Hermeneutics sees interpretation as a circular process whereby valid interpretation can be achieved by a sustained, mutually qualifying interplay between our progressive sense of the whole and our retrospective understanding of its component parts. Two dominant theories that emerged from Wilhelm Dilthey's original premise were that of E. D. Hirsch who, in accord with Dilthey, felt a valid interpretation was possible by uncovering the work's authorial intent (though informed by historical and cultural determinants), and in contrast, that of Martin Heidegger (HIGH-deg-er) who argued that a reader must experience the "inner life" of a text in order to understand it at all. The reader's "being-in-the-world" or dasein is fraught with difficulties since both the reader and the text exist in a temporal and fluid state. For Heidegger or Hans Georg Gadamer (GAH-de-mer), then, a valid interpretation may become irrecoverable and will always be relative.

**Key Terms:**

- **Dasein** - simply, "being there," or "being-in-the-world" - Heidegger argued that "what is distinctive about human existence is its Dasein ('givenness'): our consciousness both projects the things of the world and at the same time is subjected to the world by the very nature of existence in the world" (Selden and Widdowson 52 - see General Resources below).
**Intentionality** - "is at the heart of knowing. We live in meaning, and we live 'towards,' oriented to experience. Consequently, there is an intentional structure in textuality and expression, in self-knowledge and in knowledge of others. This intentionality is also a distance: consciousness is not identical with its objects, but is intended consciousness" (quoted from Dr. John Lye's website - see suggested resources below).

**Phenomenological Reduction** - a concept most frequently associated with Edmund Husserl; as explained by Terry Eagleton (see General Resources below) "To establish certainty, then, we must first of all ignore, or 'put in brackets,' anything which is beyond our immediate experience: we must reduce the external world to the contents of our consciousness alone....Everything not 'immanent' to consciousness must be rigorously excluded: all realities must be treated as pure 'phenomena,' in terms of their appearances in our mind, and this is the only absolute data from which we can begin" (55).

**Further references:**

- Blanchot, Maurice. *The Space of Literature.*
- Hirsch, E.D. *The Aims of Interpretation.*

**Structuralism and Semiotics**

**Structuralism**

Structuralism is a way of thinking about the world which is predominantly concerned with the perceptions and description of structures. At its simplest, structuralism claims that the nature of every element in any given situation has no significance by its elf, and in fact is determined by all the other elements involved in that situation. The full significance of any entity cannot be perceived unless and until it is integrated into the structure of which it forms a part (Hawkes, p. 11). Structuralists believe that all human activity is constructed, not natural or "essential." Consequently, it is the systems of organization that are important (what we do is always a matter of selection within a given construct). By this formulation, "any activity, from the actions of a narrative to not eating one's peas with a knife, takes place within a system of differences and has meaning only in its relation to other possible activities within that system, not to some meaning that emanates from nature or the divine" (Childers & Hentzi, p. 286.).
Major figures include Claude Lévi-Strauss (LAY-vee-straus), A. J. Greimas (GREE-mahs), Jonathan Culler, Roland Barthes (bart), Ferdinand de Saussure (soh-SURR or soh-ZHOR), Roman Jakobson (YAH-keb-sen), Vladimir Propp, and Terence Hawkes.

Semiology
Semiotics, simply put, is the science of signs. Semiology proposes that a great diversity of our human action and productions—our bodily postures and gestures, the the social rituals we perform, the clothes we wear, the meals we serve, the buildings we inhabit—all convey "shared" meanings to members of a particular culture, and so can be analyzed as signs which function in diverse kinds of signifying systems. Linguistics (the study of verbal signs and structures) is only one branch of semiotics but supplies the basic methods and terms which are used in the study of all other social sign systems (Abrams, p. 170).

Major figures include Charles Peirce, Ferdinand de Saussure, Michel Foucault (fou-KOH), Umberto Eco, Gérard Genette, and Roland Barthes (bart).

Key Terms (much of this is adapted from Charles Bressler's Literary Criticism: An Introduction to Theory and Practice—see General Resources below):

Binary Opposition - "pairs of mutually-exclusive signifiers in a paradigm set representing categories which are logically opposed and which together define a complete universe of discourse (relevant ontological domain), e.g. alive/not-alive. In such oppositions each term necessarily implies its opposite and there is no middle term" (Daniel Chandler).

Mythemes - a term developed by Claude Lévi-Strauss—mythemes are the smallest component parts of a myth. By breaking up myths into mythemes, those structures (mythemes) may be studied chronologically (~ diachronically) or synchronically/relationally.

Sign vs. Symbol - According to Saussure, "words are not symbols which correspond to referents, but rather are 'signs' which are made up of two parts (like two sides of a sheet of paper): a mark, either written or spoken, called a 'signifier,' and a concept (what is 'thought' when the mark is made), called a 'signified'" (Selden and Widdowson 104—see General Resources below). The distinction is important because Saussure contended that the relationship between signifier and signified is arbitrary; the only way we can distinguish meaning is by difference (one sign or word differs from another).

\[
\text{Sign} = \frac{\text{Signified}}{\text{Signifier}}
\]

The relational nature of language implied by Saussure's system rejects the concept that a word/symbol corresponds to an outside object/referent. Instead, meaning—the interpretation of a sign—can exist only in relationship with other signs. Selden and Widdowson use the sign system of traffic lights as an example. The color red, in that system, signifies "stop," even though "there is no natural bond between red and stop" (105). Meaning is derived entirely through difference, "a system of opposites and contrasts," e.g., referring back to the traffic lights' example, red's meaning depends on the fact that it is not green and not amber (105).
Structuralist narratology - "a form of structuralism espoused by Vladimir Propp, Tzvetan Todorov, Roland Barthes, and Gerard Genette that illustrates how a story's meaning develops from its overall structure (its langue) rather than from each individual story's isolated theme. To ascertain a text's meaning, narratologists emphasize grammatical elements such as verb tenses and the relationships and configurations of figures of speech within the story" (Bressler 275 - see General Resources below).

Further references:

- ----. *The Pleasure of the Text*.
- Riffaterre, Michael. *Semiotics of Poetry*.
- Silverman, Kaja. *The Subject of Semiotics*.

Poststructuralism and Deconstruction (Associated with Postmodernism)

Post-Structuralism (which is often used synonymously with Deconstruction or Postmodernism) is a reaction to structuralism and works against seeing language as a stable, closed system. "It is a shift from seeing the poem or novel as a closed entity, equipped with definite meanings which it is the critic's task
to decipher, to seeing literature as irreducibly plural, an endless play of signifiers which can never be finally nailed down to a single center, essence, or meaning" (Eagleton 120 - see reference below under "General References"). Jacques Derrida's (dair-ree-DAH) paper on "Structure, Sign, and Play in the Discourse of the Human Sciences" (delivered in 1966) proved particularly influential in the creation of post-structuralism. Derrida argued against, in essence, the notion of a knowable center (the Western ideal of logocentrism), a structure that could organize the differential play of language or thought but somehow remain immune to the same "play" it depicts (Abrams, 258-9). Derrida's critique of structuralism also heralded the advent of deconstruction that--like post-structuralism--critiques the notion of "origin" built into structuralism. In negative terms, deconstruction--particularly as articulated by Derrida--has often come to be interpreted as "anything goes" since nothing has any real meaning or truth. More positively, it may posited that Derrida, like Paul de Man (de-MAHN) and other post-structuralists, really asks for rigor, that is, a type of interpretation that is constantly and ruthlessly self-conscious and on guard. Similarly, Christopher Norris (in "What's Wrong with Postmodernism?") launches a cogent argument against simplistic attacks of Derrida's theories:

On this question [the tendency of critics to read deconstruction "as a species of all-licensing sophistical 'freeplay'"], as on so many others, the issue has been obscured by a failure to grasp Derrida's point when he identifies those problematic factors in language (catachreses, slippages between 'literal' and 'figural' sense, subliminal metaphors mistaken for determinate concepts) whose effect--as in Husserl--is to complicate the passage from what the text manifestly means to say to what it actually says when read with an eye to its latent or covert signifying structures. This 'free-play' has nothing whatsoever to do with that notion of an out-and-out hermeneutic license which would finally come down to a series of slogans like "all reading is misreading," "all interpretation is misinterpretation," etc. If Derrida's texts have been read that way--most often by literary critics in quest of more adventurous hermeneutic models--this is just one sign of the widespread deformation professionelle that has attended the advent of deconstruction as a new arrival on the US academic scene. (151)

In addition to Jacques Derrida, key poststructuralist and deconstructive figures include Michel Foucault (fou-KOH), Roland Barthes (bart), Jean Baudrillard (zhon boh-dree-YAHR), Helene Cixous (seek-sou), Paul de Man (de-MAHN), J. Hillis Miller, Jacques Lacan (lawk-KAWN), and Barbara Johnson.

Key Terms:

Aporia (ah-por-EE-ah) - a moment of undecidability; the inherent contradictions found in any text. Derrida, for example, cites the inherent contradictions at work in Jean-Jacques Rousseau's use of the words culture and nature by demonstrating that Rousseau's sense of the self's innocence (in nature) is already corrupted by the concept of culture (and existence) and vice-versa.

Différance - a combination of the meanings in the word différance. The concept means 1) différer or to differ, 2) différance which means to delay or postpone (defer), and 3) the idea of difference itself. To oversimplify, words are always at a distance from what they signify and, to make matters worse, must be described by using other words.

Erasure (sou-sration) - to highlight suspect ideologies, notions linked to the metaphysics of presence, Derrida put them under "erasure," metaphorically pointing out the absence of any definitive meaning. By using erasure, however, Derrida realized that a "trace" will always remain but that these traces do
not indicate the marks themselves but rather the absence of the marks (which emphasize the absence of "univocal meaning, truth, or origin"). In contrast, when Heidegger similarly "crossed out" words, he assumed that meaning would be (eventually) recoverable.

**Logocentrism** - term associated with Derrida that "refers to the nature of western thought, language and culture since Plato's era. The Greek signifier for "word," "speech," and "reason," logos possesses connotations in western culture for law and truth. Hence, logocentrism refers to a culture that revolves around a central set of supposedly universal principles or beliefs" (Wolfreys 302 - see General Resources below).

**Metaphysics of Presence** - "beliefs including binary oppositions, logocentrism, and phonocentrism that have been the basis of Western philosophy since Plato" (Dobie 155, see General Resources below).

**Supplement** - "According to Derrida, Western thinking is characterized by the 'logic of supplementation', which is actually two apparently contradictory ideas. From one perspective, a supplement serves to enhance the presence of something which is already complete and self-sufficient. Thus, writing is the supplement of speech, Eve was the supplement of Adam, and masturbation is the supplement of 'natural sex'....But simultaneously, according to Derrida, the Western idea of the supplement has within it the idea that a thing that has a supplement cannot be truly 'complete in itself'. If it were complete without the supplement, it shouldn't need, or long-for, the supplement. The fact that a thing can be added-to make it even more 'present' or 'whole' means that there is a hole (which Derrida called an originary lack) and the supplement can fill that hole. The metaphorical opening of this "hole" Derrida called invagination. From this perspective, the supplement does not enhance something's presence, but rather underscores its absence" (from Wikipedia - definition of supplement).

**Trace** - from Lois Tyson (see General Resources below): "Meaning seems to reside in words (or in things) only when we distinguish their difference from other words (or things). For example, if we believed that all objects were the same color, we wouldn't need the word red (or blue or green) at all. Red is red only because we believe it to be different from blue and green (and because we believe color to be different from shape). So the word red carries with it the trace of all the signifiers it is not (for it is in contrast to other signifiers that we define it)" (245). Tyson's explanation helps explain what Derrida means when he states "the trace itself does not exist."

**Transcendental Signifier** - from Charles Bressler (see General Resources below): a term introduced by Derrida who "asserts that from the time of Plato to the present, Western culture has been founded on a classic, fundamental error: the searching for a transcendental signified, an external point of reference on which one may build a concept or philosophy. Once found, this transcendental signified would provide ultimate meaning. It would guarantee a 'center' of meaning...." (287).

**Further references:**

A Further Note on Postmodernism

Though often used interchangeably with post-structuralism, postmodernism is a much broader term and encompasses theories of art, literature, culture, architecture, and so forth. In relation to literary study, the term postmodernism has been articulately defined by Ihab Hassan. In Hassan's formulation postmodernism differs from modernism in several ways:

<table>
<thead>
<tr>
<th>Modernism</th>
<th>Post-Modernism</th>
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<td>Purpose</td>
<td>Play</td>
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In its simplest terms, postmodernism consists of the period following high modernism and includes the many theories that date from that time, e.g., structuralism, semiotics, post-structuralism, deconstruction, and so forth. For Jean Baudrillard, postmodernism marks a culture composed “of disparate fragmentary experiences and images that constantly bombard the individual in music, video, television, advertising and other forms of electronic media. The speed and ease of reproduction of these images mean that they exist only as image, devoid of depth, coherence, or originality” (Childers and Hentzi 235).

Further references:

- Benjamin, Walter. *Illuminations* and *Reflections*.
- Baudrillard, Jean. *Simulacra and Simulation* and *Cool Memories*.
- Doherty, Thomas, ed. *Postmodernism: A Reader*.
- Hutcheon, Linda. *A Poetics of Postmodernism*.
- Huysen, Andreas. *After the Great Divide: Modernism, Mass Culture, Postmodernism*.
- Jameson, Fredric. *Postmodernism, or the Cultural Logic of Late Capitalism*.
- McHale, Brian. *Postmodern Fiction*. 
Psychoanalytic Criticism

The application of specific psychological principles (particularly those of Sigmund Freud and Jacques Lacan [zhawk lawk-KAWN]) to the study of literature. Psychoanalytic criticism may focus on the writer’s psyche, the study of the creative process, the study of psychological types and principles present within works of literature, or the effects of literature upon its readers (Wellek and Warren, p. 81).

In addition to Freud and Lacan, major figures include Shoshona Felman, Jane Gallop, Norman Holland, George Klein, Elizabeth Wright, Frederick Hoffman, and Simon Lesser.

Key Terms:

Unconscious - the irrational part of the psyche unavailable to a person's consciousness except through dissociated acts or dreams.

Freud's model of the psyche:

- **Id** - completely unconscious part of the psyche that serves as a storehouse of our desires, wishes, and fears. The id houses the libido, the source of psychosexual energy.
- **Ego** - mostly to partially (<--a point of debate) conscious part of the psyche that processes experiences and operates as a referee or mediator between the id and superego.
- **Superego** - often thought of as one's "conscience"; the superego operates "like an internal censor [encouraging] moral judgments in light of social pressures" (123, Bressler - see General Resources below).

Lacan's model of the psyche:

- **Imaginary** - a preverbal/verbal stage in which a child (around 6-18 months of age) begins to develop a sense of separateness from her mother as well as other people and objects; however, the child's sense of sense is still incomplete.
- **Symbolic** - the stage marking a child's entrance into language (the ability to understand and generate symbols); in contrast to the imaginary stage, largely focused on the mother, the symbolic stage shifts attention to the father who, in Lacanian theory, represents cultural norms, laws, language, and power (the symbol of power is the phallus--an arguably "gender-neutral" term).
- **Real** - an unattainable stage representing all that a person is not and does not have. Both Lacan and his critics argue whether the real order represents the period before the imaginary order when a child is completely fulfilled—without need or lack, or if the real order follows the symbolic order and represents our "perennial lack" (because we cannot return to the state of wholeness that existed before language).

Further references:
Feminism

To speak of "Feminism" as a theory is already a reduction. However, in terms of its theory (rather than as its reality as a historical movement in effect for some centuries) feminism might be categorized into three general groups:

1. theories having an essentialist focus (including psychoanalytic and French feminism);
2. theories aimed at defining or establishing a feminist literary canon or theories seeking to re-interpret and re-vision literature (and culture and history and so forth) from a less patriarchal slant (including gynocriticism, liberal feminism); and
3. theories focusing on sexual difference and sexual politics (including gender studies, lesbian studies, cultural feminism, radical feminism, and socialist/materialist feminism).

Further, women (and men) needed to consider what it meant to be a woman, to consider how much of what society has often deemed inherently female traits, are culturally and socially constructed. Simone de Beauvoir's study, *The Second Sex*, though perhaps flawed by Beauvoir's own body politics, nevertheless served as a groundbreaking book of feminism, that questioned the "othering" of women by western philosophy. Early projects in feminist theory included resurrecting women's literature that in many cases had never been considered seriously or had been erased over time (e.g., Charlotte Perkins Gilman was quite prominent in the early 20th century but was virtually unknown until her work was "re-discovered" later in the century). Since the 1960s the writings of many women have been rediscovered, reconsidered, and collected in large anthologies such as *The Norton Anthology of Literature by Women*.

However, merely unearthing women's literature did not ensure its prominence; in order to assess women's writings the number of preconceptions inherent in a literary canon dominated by male beliefs and male writers needed to be re-evaluated. Betty Friedan's *The Feminist Mystique* (1963), Kate Millet's *Sexual Politics* (1970), Teresa de Lauretis's *Alice Doesn't: Feminism, Semiotics, Cinema* (1984), Annette Kolodny's *The Lay of the Land* (1975), Judith Fetterly's *The Resisting Reader* (1978), Elaine Showalter's *A Literature of Their Own* (1977), or Sandra Gilbert and Susan Gubar's *The Madwoman in the Attic* (1979) are just a handful of the many critiques that questioned cultural, sexual, intellectual, and/or psychological stereotypes about women.

**Key Terms** *(this list is woefully inadequate; suggestions for additional terms would be appreciated):*
**Androgyny** - taken from Women Studies page of Drew University - "...suggests a world in which sex-roles are not rigidly defined, a state in which 'the man in every woman' and the 'woman in every man' could be integrated and freely expressed' (Tuttle 19). Used more frequently in the 1970's, this term was used to describe a blurring, or combination of gender roles so that neither masculinity or femininity is dominant."

**Backlash** - a term, which may have originated with Susan Faludi, referring to a movement (ca. 1980s) away from or against feminism.

**Écriture féminine** - Écriture féminine, literally women's writing, is a philosophy that promotes women's experiences and feelings to the point that it strengthens the work. Hélène Cixous first uses this term in her essay, "The Laugh of the Medusa," in which she asserts, "Woman must write her self: must write about women and bring women to writing, from which they have been driven away as violently as from their bodies. Écriture féminine places experience before language, and privileges the anti-linear, cyclical writing so often frowned upon by patriarchal society' (Wikipedia).

**Essentialism** - taken from Women Studies page of Drew University - "The belief in a uniquely feminine essence, existing above and beyond cultural conditioning...the mirror image of biologism which for centuries justified the oppression of women by proclaiming the natural superiority of men (Tuttle 90)." Tong's use of the term is relative to the explanation of the division of radical feminism into radical - cultural and radical libertarian.

**Gynocentrics** - "a term coined by the feminist scholar-critic Elaine Showalter to define the process of constructing "a female framework for analysis of women's literature [in order] to develop new models [of interpretation] based on the study of female experience, rather than to adapt to male models and theories" (Bressler 269, see General Resources below).

**Jouissance** - a term most commonly associated with Helene Cixous (seek-sou), whose use of the word may have derived from Jacques Lacan - "Cixous follows Lacan's psychoanalytic paradigm, which argues that a child must separate from its mother's body (the Real) in order to enter into the Symbolic. Because of this, Cixous says, the female body in general becomes unrepresentable in language; it's what can't be spoken or written in the phallogocentric Symbolic order. Cixous here makes a leap from the maternal body to the female body in general; she also leaps from that female body to female sexuality, saying that female sexuality, female sexual pleasure, feminine jouissance, is unrepresentable within the phallogocentric Symbolic order" (Dr. Mary Klages, "Poststructuralist Feminist Theory")

**Patriarchy** - "Sexism is perpetuated by systems of patriarchy where male-dominated structures and social arrangements elaborate the oppression of women. Patriarchy almost by definition also exhibits androcentrism, meaning male centered. Coupled with patriarchy, androcentrism assumes that male norms operate throughout all social institutions and become the standard to which all persons adhere" (Joe Santillan - University of California at Davis).

**Phallologocentrism** - "language ordered around an absolute Word (logos) which is “masculine” [phallic], systematically excludes, disqualifies, denigrates, diminishes, silences the “feminine” (Nikita Dhawan).

**Second- and Third-Wave feminism** - "Second-wave feminism refers to a period of feminist thought that originated around the 1960s and was mainly concerned with independence and greater political action..."
to improve women's rights" (Wikipedia). "Third-wave feminism is a feminist movement that arguably began in the early 1990s. Unlike second-wave feminism, which largely focused on the inclusion of women in traditionally male-dominated areas, third-wave feminism seeks to challenge and expand common definitions of gender and sexuality" (Wikipedia).

Semiotic - "[Julia] Kristeva (kris-TAYV-veh) makes a distinction between the semiotic and symbolic modes of communication:

- Symbolic = how we normally think of language (grammar, syntax, logic etc.)
- Semiotic = non-linguistic aspects of language which express drives and affects

The semiotic level includes rhythms and sounds and the way they can convey powerful yet indefinable emotions" (Colin Wright - University of Nottingham).

Further References on Psychoanalytic and French Feminism:


Further References on Gynocriticism and Liberal Feminism:

- Wollstonecraft, Mary A. A Vindication of the Rights of Women.

Further References on Gender Studies, G/L Studies, Cultural, Radical, and Socialist/Materialist Feminism:
• Daly, Mary. *Quintessence ... Realizing the Archaic Future: A Radical Elemental Feminist Manifesto*, 1999.

**Marxism**

A sociological approach to literature that viewed works of literature or art as the products of historical forces that can be analyzed by looking at the material conditions in which they were formed. In Marxist ideology, what we often classify as a world view (such as the Victorian age) is actually the articulations of the dominant class. Marxism generally focuses on the clash between the dominant and repressed classes in any given age and also may encourage art to imitate what is often termed an "objective" reality. Contemporary Marxism is much broader in its focus, and views art as simultaneously reflective and autonomous to the age in which it was produced. The Frankfurt School is also associated with Marxism (Abrams, p. 178, Childers and Hentzi, pp. 175-179).

**Key figures** include Karl Marx, Terry Eagleton, Fredric Jameson, Raymond Williams, Louis Althusser (ALT-whos-sair), Walter Benjamin (ben-yeh-MEEN), Antonio Gramsci (GRAWM-shee), Georg Lukacs (lou-KOTCH), and Friedrich Engels, Theordor Adorno (a-DOR-no), Edward Ahern, Gilles Deleuze (DAY-looz) and Felix Guattari (GUAT-eh-ree).

**Key Terms** (note: definitions below taken from Ann B. Dobie’s text, *Theory into Practice: An Introduction to Literary Criticism* - see **General Resources** below):

**Commodificaion** - "the attitude of valuing things not for their utility but for their power to impress others or for their resale possibilities" (92).

**Conspicuous consumption** - "the obvious acquisition of things only for their sign value and/or exchange value" (92).

**Dialectical materialism** - "the theory that history develops neither in a random fashion nor in a linear one but instead as struggle between contradictions that ultimately find resolution in a synthesis of the two sides. For example, class conflicts lead to new social systems" (92).

**Material circumstances** - "the economic conditions underlying the society. To understand social events, one must have a grasp of the material circumstances and the historical situation in which they occur" (92).
Reflectionism - associated with Vulgar Marxism - "a theory that the superstructure of a society mirrors its economic base and, by extension, that a text reflects the society that produced it" (92).

Superstructure - "The social, political, and ideological systems and institutions--for example, the values, art, and legal processes of a society--that are generated by the base" (92).

Further references:

- See also the works of Walter Benjamin, Tony Bennett, Terry Eagleton, John Frow, Georg Lukacs, Pierre Macherey, Michael Ryan, and Ronald Taylor.

New Historicism or Cultural Poetics

New Historicism (sometimes referred to as Cultural Poetics) emerged in the 1970s and 1980s, largely in reaction to the lingering effects of New Criticism and its ahistorical approach. "New' Historicism's adjectival emphasis highlights its opposition to the old historical-biographical criticism prevalent before the advent of New Criticism. In the earlier historical-biographical criticism, literature was seen as a (mimetic) reflection of the historical world in which it was produced. Further, history was viewed as stable, linear, and recoverable--a narrative of fact. In contrast, New Historicism views history skeptically (historical narrative is inherently subjective), but also more broadly; history includes all of the cultural, social, political, anthropological discourses at work in any given age, and these various "texts" are unranked - any text may yield information valuable in understanding a particular milieu. Rather than forming a backdrop, the many discourses at work at any given time affect both an author and his/her text; both are inescapably part of a social construct. Stephen Greenblatt was an early important figure, and Michel Foucault's (fou-KOH) intertextual methods focusing especially on issues such as power and knowledge proved very influential.

Other Key figures include Clifford Geertz, Louis Montrose, Catherine Gallagher, Jonathan Dollimore, and Jerome McCann.

Key Terms:

Discourse - [from Wolfeys - see General Resources below] - "defined by Michel Foucault as language practice: that is, language as it is used by various constituencies (the law, medicine, the church, for example) for purposes to do with power relationships between people"
Episteme - [from Wolfreys - see General Resources below] - "Michel Foucault employs the idea of episteme to indicate a particular group of knowledges and discourses which operate in concert as the dominant discourses in any given historical period. He also identifies epistemic breaks, radical shifts in the varieties and deployments of knowledge for ideological purposes, which take place from period to period"

Power - [from Wolfreys - see General Resources below] - "in the work of Michel Foucault, power constitutes one of the three axes constitutive of subjectification, the other two being ethics and truth. For Foucault, power implies knowledge, even while knowledge is, concomitantly, constitutive of power: knowledge gives one power, but one has the power in given circumstances to constitute bodies of knowledge, discourses and so on as valid or invalid, truthful or untruthful. Power serves in making the world both knowable and controllable. Yet, in the nature of power, as Foucault suggests in the first volume of his History of Sexuality, is essentially proscriptive, concerned more with imposing limits on its subjects."

Self-positioning - [from Lois Tyson - see General Resources below] - "new historicism's claim that historical analysis is unavoidably subjective is not an attempt to legitimize a self-indulgent, 'anything goes' attitude toward the writing of history. Rather, the inevitability of personal bias makes it imperative that new historicists be aware of and as forthright as possible about their own psychological and ideological positions relative to the material they analyze so that their readers can have some idea of the human 'lens' through which they are viewing the historical issues at hand."

Thick description - a term developed by Clifford Geertz; [from Charles Bressler - see General Resources below]: a "term used to describe the seemingly insignificant details present in any cultural practice. By focusing on these details, one can then reveal the inherent contradictory forces at work within culture."

Further References:

Postcolonialism and Cultural Studies

Literally, postcolonialism refers to the period following the decline of colonialism, e.g., the end or lessening of domination by European empires. Although the term postcolonialism generally refers to the period after colonialism, the distinction is not always made. In its use as a critical approach, postcolonialism refers to "a collection of theoretical and critical strategies used to examine the culture (literature, politics, history, and so forth) of former colonies of the European empires, and their relation to the rest of the world" (Makaryk 155 - see General Resources below). Among the many challenges facing postcolonial writers are the attempt both to resurrect their culture and to combat preconceptions about their culture. Edward Said, for example, uses the word Orientalism to describe the discourse about the East constructed by the West.

Key figures include Edward Said (sah-EED), Homi Bhabha (bah-bah), Frantz Fanon (fah-NAWN), Gayatri Spivak, Chinua Achebe (ah-CHAY-bay) , Wole Soyinka, Salman Rushdie, Jamaica Kincaid, and Buchi Emecheta.

Key Terms:

Alterity - "lack of identification with some part of one’s personality or one’s community, differentness, otherness"

Diaspora (dl-ASP-er-ah-"is used (without capitalization) to refer to any people or ethnic population forced or induced to leave their traditional ethnic homelands, being dispersed throughout other parts of the world, and the ensuing developments in their dispersal and culture" (Wikipedia).

Eurocentrism - "the practice, conscious or otherwise, of placing emphasis on European (and, generally, Western) concerns, culture and values at the expense of those of other cultures. It is an instance of ethnocentrism, perhaps especially relevant because of its alignment with current and past real power structures in the world" (Dictionary.LaborLawTalk.com)

Hybridity - "an important concept in post-colonial theory, referring to the integration (or, mingling) of cultural signs and practices from the colonizing and the colonized cultures ("integration" may be too orderly a word to represent the variety of stratagems, desperate or cunning or good-willed, by which people adapt themselves to the necessities and the opportunities of more or less oppressive or invasive cultural impositions, live into alien cultural patterns through their own structures of understanding, thus
producing something familiar but new). The assimilation and adaptation of cultural practices, the cross-fertilization of cultures, can be seen as positive, enriching, and dynamic, as well as as oppressive" (from Dr. John Lye - see General Literary Theory Websites below).

**Imperialism** - "the policy of extending the control or authority over foreign entities as a means of acquisition and/or maintenance of empires, either through direct territorial control or through indirect methods of exerting control on the politics and/or economy of other countries. The term is used by some to describe the policy of a country in maintaining colonies and dominance over distant lands, regardless of whether the country calls itself an empire" (Dictionary.LaborLawTalk.com).

**Further references:**

- Ashcroft, Bill, Griffiths, and Tiffin, Helen. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*
- Guneratne, Anthony R. *The Virtual Spaces of Postcoloniality: Rushdie, Ondaatje, Naipaul, Bakhtin and the Others.*
- **Said, Edward. *Orientalism.***
- See writings of Jamaica Kincaid, Nadine Gordimer, Wole Soyinka, R. K. Narayan, Yasunari Kawabata, Anita Desai, Frantz Fanon, Kazuo Ishiguro, Chinea Acheve, J. M. Coetzee, Anthol Fugard, Kamala Das, Tsitsi Dangarembga, etc.

**Existentialism**

Existentialism is a philosophy (promoted especially by Jean-Paul Sartre and Albert Camus) that views each person as an isolated being who is cast into an alien universe, and conceives the world as possessing no inherent human truth, value, or meaning. A person's life, then, as it moves from the nothingness from which it came toward the nothingness where it must end, defines an existence which is both anguished and absurd (Guerin). In a world without sense, all choices are possible, a situation which Sartre viewed as human beings' central dilemma: "Man [woman] is condemned to be free." In contrast to atheist existentialism, Søren Kierkegaard theorized that belief in God (given that we are provided with no proof or assurance) required a conscious choice or "leap of faith."

**Key figures** include Søren Kierkegaard, Friedrich Nietzsche, Martin Heidegger, Jean-Paul Sartre (sart or SAR-treh), Albert Camus (kah-MUE or ka-MOO), Simone de Beauvoir (bohv-WAHR), Martin Buber, Karl Jaspers (YASS-pers), and Maurice Merleau-Ponty (mer-LOH pawn-TEE).
**Key Terms:**

**Absurd** - a term used to describe existence—a world without inherent meaning or truth.

**Authenticity** - to make choices based on an *individual* code of ethics (commitment) rather than because of societal pressures. A choice made just because "it's what people do" would be considered inauthentic.

"Leap of faith" - although Kierkegaard acknowledged that religion was inherently unknowable and filled with risks, faith required an act of commitment (the "leap of faith"); the commitment to Christianity would also lessen the despair of an absurd world.

**Further references:**

- Barrett, William. *Irrational Man: A Study in Existential Philosophy*.
- Camus, Albert. *The Stranger*.
- Kierkegaard, Søren. *Fear and Trembling*.
- Nietzsche, Fredrich. *Beyond Good and Evil*.
- Sartre, Jean-Paul. *Existentialism and Humanism* and *Being and Nothingness*.

There are so many more, but these are the ones we are concerned with at this point. Here are just a few other schools of thought: Ecocriticism (the theory of how literature deals with the environment), Genre Criticism and Studies (specific to the conventions of each genre: poetry, fiction, drama, nonfiction, etc.), Autobiographical Theory (should be self-explanatory or is it?), Russian Formalism or Prague Linguistic Circle (Linguistic Criticism and Dialogic Theory), Avant-Garde, Surrealism, Dadaism (theories and expressions to challenge norms, set trends, or a law unto itself without consideration or care of “mainstream”), Travel Theory, GLTBQ Theories, etc.