

**EN460/560 Literatures in English: EcoLiteratures of Becoming in the Pacific
Syllabus**

Fanuchånan 2024 (Rainy Season/Fall Semester)
Classroom: EC 110, MW 12:30-1:50

Dr. Evelin Flores, Assoc. Professor

E-Mail: [REDACTED]

Phone: (671) 735-2742

and by appointment

Zoom Appointments Included

Office: EC213E

Office Hours:

MW 10:15-12:15, TTH 9:45-10:45

Notes:

- This course is a hybrid course.
- This means we meet primarily in-person in our classroom and occasionally in our Zoom or Moodle classrooms. In addition to class meetings, we use Moodle for storage, for submissions, forums, assignments, and exams.
- **Enrollment Key: placeandbecoming**
- Abbreviations: CP = CoursPak

- Join the class' WhatsApp Chat sending an email to the chat administrator or send an email to Dr. Flores letting her know you won't be joining.

- Send an e-mail to [REDACTED] following this format: your name and class and section: Name-Class-Section-Subject Example: Jaguon-EN323-E-mail confirmation

A Focus on Becoming

What is the post-colonial body? It is a body "becoming," defining itself, clearing a space for itself among and alongside other bodies, in this case alongside other literatures. By giving it a Samoan tatau, what am I doing, saying? I'm saying it is a body coming out of the Pacific, not a body being imposed on the Pacific. It is a blend, a new development, which I consider to be Pacific in heart, spirit, and muscle; a blend in which influences from outside (even the English language) have been indigenized, absorbed in the image of the local and national, and in turn have altered the national and local.—Albert Wendt, "Afterword: Tatauing the Post-Colonial Body"

At every point—from finding nails on pieces of wood to the introduction of paper and pen and the printing press—Hawaiians took the new technology and "Hawaiian-ized" it. They said, "Ey, neat. Metal works better than shell." And they incorporated metal into their own cultural uses. And when they found out—hey!—writing is a great way to preserve genealogies and to preserve histories and mo'olelo, as well as the spoken or performance aspects of hula, they incorporated it as well. They never said, "Oh no, you keep your metal because the stone is more traditional." No ways! They were very akamai people and they always went forward.—Ku'ualoha Meyer Ho'omanawanui, 'Oiwī, December 1998 inaugural issue

As soon as fiction gets frozen into one particular model, it loses that responsiveness to our immediate experience that is its hallmark. It becomes literary.

Either the novel will change or it will die

--Ronald Sukenick, "Innovative Fiction, Innovative Criteria"

And so colonialism remade the world. Neither Europe nor the Third World, neither colonizers nor colonized, would have come into being without the history of colonialism. . . . Colonialism continues to live on in ways that perhaps we have only begun to recognize. --Nicholas B. Dirks, Ed., Colonialism and Culture.

The Pacific – the Back Story

The Pacific has always had rich and dynamic cultures of oral and performance literatures that have nurtured and maintained the beliefs and values of the different peoples who have called this diverse area their home. These literatures have fed the indigenous people's sense of security concerning who they were, where they came from, what their value was in the middle of a world sometimes beneficent, other times malevolent. The stories told through oratory, ritual and dance worked not only to maintain but also to examine old identities and forge new ones.

The novel, a genre that depends on written literacy for its life, is a Western development. Thus, the first Pacific Island novels were written not by Pacific Islanders but by a very aggressive, writing West. Pacific Island writers, however, as they've done with nails and guitars, language and food, have appropriated the force of this dominant, influential genre to tell their stories against, alongside, or in concert with the huge "canon" of Western writing about the Pacific.

One might say explorers beginning with the first documented Westerner to venture across the expansive blue on this side of South America, Ferdinand Magellan and his tourist passenger, Don Antonio Pigafetta, in 1520, began the tradition of the long fictional account as they wrote extended reports of what they found in this "beautiful and peaceful locale," which Magellan would eventually name the Pacific Ocean. These one-sided reports based on fact and observations but also on masculine desire and misunderstanding of those facts and observations spawned a persistent tradition of fictional or semi-fictional accounts of the islands that claimed to be truth about the people and the lands they found during their voyages.

The Pacific became mapped not only by geographic cartographers but also by textual cartographers who as part of their acts of possession and conquering imposed names, stories, representations on this new world. Scientific and missionary accounts followed in the wake of the explorers or as part of that wake. Not long after came the storytellers, the novelists whose names we know today, Melville, London, Twain, Haggard, Stevenson, Loti whose representations were reductions of the complex lives they encountered and which were to them the abject or desirably exotic but nonetheless incomprehensible Other of their fantasies or their nightmares. Certain stereotypes prevailed in these accounts of the timelessness of the Pacific islands, the exotic and the erotic of the women and savagery and primitiveness of the men as depicted in the art of such as Paul Gauguin, in the philosophies of Jean-Jacques Rousseau, where the Pacific Islander became the Other, as well as in the novels of men whose names are well known in literary circles today, many of whom built their reputations or jumpstarted their careers through their Pacific writing.

In response to these often misleading, misinformed, and exploitive accounts, Native Islanders began to write to clarify, to expose, to obstruct, to understand for themselves the images they saw pervasive throughout these writings that contradicted their knowledge of themselves.

Today, the concern is not just about writing the Pacific, however, it's about writing about the dangers to the ecosystems of the Pacific, dangers to the culture, the language, and the environment.

A Couple of Rivetingly Grounding Thoughts:

We sweat and cry salt water, so we know that the Ocean is really in our blood.—
Teresia Teaiwa

“If the bee disappeared off the face of the earth, man would only have four years left to live.” — Maurice Maeterlinck, [The Life of the Bee](#)

“Humanist calls for action on the environment have been rooted in the fundamental belief not of human superiority, but human responsibility: the idea that what makes us distinctive as humans also makes us uniquely equipped to act rationally and ethically when it comes to environmental concerns.”—*Humanist Heritage website*

“I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was not life, living is so dear; nor did I wish to practise resignation, unless it was quite necessary. I wanted to live deep and suck out all the marrow of life, to live so sturdily and Spartan-like as to put to rout all that was not life, to cut a broad swath and shave close, to drive life into a corner, and reduce it to its lowest terms” --
-*Henry David Thoreau, Walden, 1854*

An Introduction to the Eco Part of Our Course

Thoreau went to the woods, as he puts it, to “suck out all the marrow of life,” to restore his spirit, to clear the deck and “drive life into a corner, reducing it to “its lowest terms.” His excursion into the pristine was determinedly for his spiritual benefit.

The Environmental Humanities, a burgeoning field of scholarship, acknowledges with Thoreau the beneficial aspect of our relationship to nature but goes further, envisioning a stewardship, a symbiotic relationship that is respectful and multidirectional, even going so far as to remove the human from the center of the discussion, a movement from anthropocentricity to biocentricity, in which all life has “moral worth and intrinsic value” (*Encyclopedia of Biodiversity*)---we take care of nature and nature takes care of us. In this equation, human beings have a responsibility to live in symbiosis with their ecosystem in all its biodiversity from the land to the ocean to the air, from the visible to the invisible. This “at life’s most basic levels” is what it means “to be human.”

The four tenets of biocentrism according to the American philosopher Paul Taylor exhibits this decentering of the human: The first tenet states that 1) humans along with other life forms are part

of a community of life, no more, no less; 2) secondly, all of us, human and other-than-human are part of an interdependent system; 3) we all are “centers of life” pursuing our good, each in our unique ways; 4) and finally, we are not superior to other life forms; thus we should be “species impartial and egalitarian” (*Respect for Nature: A Theory of Environmental Ethics*, 1986).

Many Indigenous peoples have been environmental biocentrists and activists for thousands of years. The Chamoru, for instance, have a deep philosophical concept called inafamaolek which carries this sense of responsibility toward mutual flourishing. A prayer we are taught to speak before we enter our “halom tano” demonstrates this accountability and respect for our environment. “Guela yan Guelu,” we must whisper or chant, “Kao siña yu maloffan?” “Grandmother, Grandfather ancestors, may I pass through?” Although colonization has eroded much of this sense of symbiotic responsibility, the practice continues as the young inherit their ancestors’ sense of oneness with i tano, i aire, yan i tasi (the land, the air, and the sea).

On the other hand, the western impetus to possess and exploit the land has been justified by their stories, beginning with the Christian origin story, where God Himself authorizes humans (Genesis 1) to dominate and do with the land what needs to be done to advance human civilization. Environmental humanities scholars, however, have deconstructed this version of authorized exploitation with a counter found also in the Bible, indeed, right next door to the first authorizing statement: in Genesis 2 where humans are not beings created by the very word of God but instead are children of the earth (as in many indigenous creation stories), lovingly fashioned out of dust and explicitly tasked with the stewardship of the earth. Instead of domination, the environmental exegesis states, caring relationships take center stage.

Ecocriticism is one field of study within the environmental humanities. It deals with the study and production of literature that focuses on nature often within depictions of contemporary environmental issues. As Cheryl Lousley puts it (2020), “Ecocriticism describes and confronts the socially uneven encounters and entanglements of earthly living, from petro-capitalism to cancer stories to the poetry of bird song. As a political mode of literary and cultural analysis, ecocriticism aims to understand and intervene in the destruction and diminishment of living worlds. . . . A core premise is that environmental crises have social, cultural, affective, imaginative, and material dimensions.”

Our course this semester will come from these grounding perspectives. We will immerse ourselves in works that will provide us a basic introduction the breadth and depth of an ecocritical approach to Literature. The hope is that you will emerge with a new way of reading Literature with an eye always to place and becoming/

Eco-Literature - A Thinking Definition

“The term ‘eco’ refers to a part of the world and ‘system’ refers to the co-ordinating units. An ecosystem is a community of organisms and their physical environment interacting together. Environment involves both living organisms and the non-living physical conditions. These two are inseparable but inter-related. The living and physical components are linked together through nutrient cycles and energy flows.

The organisms in an ecosystem are usually well balanced with each other and with their environment. An ecosystem may be natural or artificial, land-based or water-based. Artificial systems may include a cropland, a garden, a park or an aquarium. Introduction of new environmental factors or new species can have disastrous results, eventually leading to the collapse of an ecosystem and the death of many of its native species. Some of the major non-living factors of an ecosystem are: Sunlight Water Temperature Oxygen Soil Air.” From <https://australian.museum/learn/species-identification/ask-an-expert/what-is-an-ecosystem/>

Required Texts for the Class

Readings in our Moodle Reading Room

Bookstore or Online Purchases

- 📖 *Introduction to the Environmental Humanities*, J. Andrew Hubbell and John C. Ryan, 2011
- 📖 *Island of Shattered Dreams*, Chantel Spitz, Tahiti, 1991, Trans. into English, 2007.
- 📖 *The Hungry Tide*, Amitav Ghosh, India, 2004
- 📖 *The Man with the Compound Eyes* Wu Ming-Yi, Taiwan, 2011, Trans. into English 2013

Sites to Visit

- 📖 ASLE. Association for the study of Literature and the Environment
<https://www.asle.org/>
- 📖 ASLE’s journal, *ISLE*.

- 📖 ASLE’s collection of sample syllabi
<https://www.asle.org/teach/sample-syllabi/>

Book Choices for Individual Reading

- 📖 *The True Story of Kaluaiko’olau: As Told by His Wife, Piilani*, Pi’ilani, Native Hawaiian, Hawai’i, 2001
- 📖 *Potiki*, Patricia Grace, Maori, Aotearoa, 1995
- 📖 *Telesa: The Covenant Keepers*, Lani Wendt Young, Samoa, 2011
- 📖 *Other?*

Course Goals

Upon completion of the course the student will be able to:

- A. Perform careful and sophisticated interpretation, analysis, and explication of literary texts;
- B. Understand the social, cultural, political, and intellectual backgrounds of the literature under study;
- C. Demonstrate through effective writing and verbal participation how ecoliterature intersects with the larger body of literature and how it differs;
- D. Master upper-division-level research skills by finding and using printed reference and bibliographic sources, electronic databases, and on-line sources; and
- E. Write effective thesis-driven, well-researched arguments.

Evaluation of the Achievement of These Goals Will Be Measured As Outlined in the Grade Distribution Chart Below:

- 2 Presentations will measure A, B 25%

- | | |
|---|--------------------------------|
| □ Research Paper (6-8) will measure A-E | 45% (10% Process, 35% Product) |
| □ Blog Responses will measure A, B | 25% |
| □ Attendance and Overall Class Participation A-E | 5% |

Class Activity

- Reading—lots of it
- Lectures, Including Guest Lecturers
- Field Trips—Possible if opportunity arises
- Films
- Seminar Presentations
- Class Discussions
- Creative Activities to Spur Thought

1 Presentation on a novel—the same one for your research paper

Grad Students – 2 Presentations (one on your novel/the second leading out on one of the assigned topics)

1. This critical presentation (which is a group presentation in a larger class) is an introduction to the **novel selected for the research paper**.
2. The presentation should include a **brief overview of the country/island setting, its location, history, and culture via Power Point or some other instructional technology**.
3. It should also include some critical environmental concerns for that country.
4. The presentation will focus on a key theoretical word from our readings and examine through the lens of this keyword the author's production, the historical and discursive context, important issues, and the text's narrative strategies.
5. If there is a group presentation, there will be **two evaluations**—the group evaluation and the individual presentation.

Each presenter should also turn in 2-3 pages of well-organized presentation notes (hard copies) and upload the PPT slides or e-mail the link to the PPT presentation itself to the professor.

Research Paper-

One 6-8 (undergrad) / 10-15 (graduate) pages. This is a research project into one of the novels approaching the analysis through an Ecocritical lens.

The research paper should have:

1. A cover page;
2. An Endnotes Page; and
3. A Works Cited page.

It should follow MLA in-text citation methodology. The first page of the paper should have centered about 2" from the top:

1. the creative title on Line 1;
2. the working title which should read: A Researched Analysis of *Author's Name's then Work's Title*;
3. your name preceded by the words "Submitted by."

The Research Paper will be evaluated holistically for organization, ideas, statement and proof as well as sentence style, coherence, precision, and grammatical correctness. See the "Evaluation Handout."

Research Paper Process—10% of the Research Paper's weight is for the Research Process with 5% for participating in the workshop.

Class Attendance

Class attendance is important. It forms part of the grade for overall participation. Absences excused or unexcused affect your grade by affecting the amount of knowledge you're accumulating. Any work turned in late because of an absence is counted as late and must be excused by the professor in order to receive full credit. If you know you are going to be absent, make arrangements to take care of your assignments beforehand. If your absence is unexpected, come into my office as soon as you return to school or stop by my desk before or after class and make arrangements for work to be caught up.

Deadlines

Assignments must be turned in at the beginning of class. Students should leave assignments on the professor's desk as they enter the classroom. Assignments handed in later than this may be counted late. A rule of thumb: Better on time than late. Better late than never. Better something than nothing.

Class Talk

I advise that you jot down *before class* a question and an observation that you plan to make and upon which you want to build. You can then enter into the conversation either by asking a question and providing some thought behind the question; by piggy-backing onto someone else's suggestion; by steering the conversation when the opportunity arrives towards the point you want to make.

Classroom Protocol

What can I say—do what your teacher said to do on the first day of kindergarten:

- 1) Come to class on time and have your homework done.
- 2) Remain in class throughout; take care of bathroom and other needs before class.
- 3) Turn off your cell phones; should you forget, turn off the phone—do not talk on the phone in class.
- 4) If you have laptops, note-taking is fine, but working on your projects for this class or another during discussion is not fine.
- 5) Leave the kids at home.
- 6) Respectful eating in class is fine.

Cell Phones—Please turn off all cell phones upon entry to the classroom. Should your phone ring, do not answer it—shut it off unless you are in the midst of an urgency.

Laptops—Laptops are to be used for class activities, not for chatting or surfing the net or answering e-mail.

Eating and Drinking—In general, I don't mind inconspicuous drinking or eating, but save that enthusiastic fiesta eating for special occasions, which may occur at the end of the semester. The Division's main concern throughout is mess and distraction. Our building, because of funding constraints, has only one janitor. So we ask for your assistance in keeping our facilities clean.

Leaving the Classroom During Sessions-Refrain from leaving the classroom during sessions.

Accommodation Statement

Should you have a disability and need accommodation in order to participate effectively in the class, please be sure, during the first week of class, to contact me as well as the Office of the ADA Services Coordinator in the Student Center (735-2244/2971, TTY 735-2243). Although you may have made arrangements for previous classes during previous semesters, you must make them anew each semester. It is best to have done this before the semester began, but if you haven't, please do so as soon as possible.

Smoke-Free Campus—UOG is a smoke-free campus. Smoking is prohibited anywhere on the campus proper.

Flu Precautions

The flu season is always upon us—

If you develop flu symptoms (fever with aches and pains, and so on), then you should do the following:

1. Stay home and get proper medical care.
2. Contact the instructor by email or phone, and make arrangements to do make-up work.

Remember that the best defense against the flu virus is prevention:

1. Stay healthy; stay fit. Remember that people who smoke are more susceptible to respiratory illnesses such as catching a flu or a cold.
2. Be extra careful with hygiene:
 - A. wash hands frequently;
 - B. cough or sneeze into your elbow, not into your hands;
 - C. wash hands after blowing your nose or coughing or sneezing into tissue;
 - D. avoid as much as possible touching your mouth, eyes, nose with your hands.

Procrastination

Procrastination is the largest threat to the researcher's life, no matter how old the researcher or how young, how experienced or inexperienced, the temptation to do something else rather than research or write is always seductive. This is especially true on Guam with our extended family networks. The bottom line is: No matter how good our excuse, if the work doesn't get done, it doesn't get done. All of us must learn to carve out time each day to attend to our projects or they will be, as Edgar Allan Poe puts it, merely "a dream within a dream."

Plagiarism

Plagiarism is theft. The University views willful and knowing plagiarism as a serious breach of research ethics. I will be forced to fail your paper and fail you in the course should you engage in deliberate plagiarism. You may have to suffer University sanctions as well, including expulsion.

Read the statements below, then come prepared the following class period with questions or comments about plagiarism.

AI

Our class uses Turnitin, which checks for both uncited source use and AI use. See below for the AI Guide.

TURNITIN

As part of its commitment to student learning and to integrity in scholarship, the College of Liberal Arts and Social Sciences subscribes to Turnitin, an instructional service that compares submitted papers to multiple sources.

We will be using Turnitin in this course to help you learn best practices in citing sources. Turnitin will compare each paper you submit (through Moodle if a Moodle user) to a vast database of articles, essays, and student papers. It will state what percentage of the paper is from other sources and provide links to these sources.

You will be able to submit drafts of your papers to Turnitin before submitting a final draft to me. This will allow you to 1) check how much of your work comes from other sources; 2) review your citation uses and 3) revise as necessary before the final paper is due.

Turnitin by itself does not identify plagiarism. It simply checks for source use. It will assist, however, should plagiarism be suspected. I will review your paper, examine the sources and citations identified by Turnitin, and do any additional research necessary before making a decision. All submissions to this course may be checked using this tool.

You should submit papers to Turnitin (or Moodle for Moodle users) **without your name or other identifying marker**. Turnitin and Moodle will automatically show this information to me under your enrolled name, but the information will not be retained by Turnitin. If you forget and submit your paper with your identifying information on it, it will be retained in the Turnitin repository.

1. Your submitted work will be archived in the international Turnitin repository.
2. Your submitted work will not be archived after the Turnitin comparison.

As instructor:

1. I will use Turnitin as one of the many learning approaches of the class to encourage integrity in scholarship and nurture student success in the thoughtful use of sources.
2. I will inform you of my use of Turnitin in the syllabus and for each assignment.
3. I will use Turnitin for all submissions for each Turnitin assignment.
4. I will consider all factors before making any decision concerning plagiarism.
5. I will inform you that you should remove your name from submissions to ensure confidentiality.

Please be sure to come to me should you still have questions about Turnitin.

This statement is a compilation of Turnitin syllabus statements from various universities.

College Plagiarism Policy

Plagiarism is a serious offense. Plagiarism is using material composed by another person (or other people) as if it were your own. Sources of direct and indirect quotations, ideas, outlines, suggestions, charts or graphs, and paraphrases or summaries must always be referred to (cited) in your paper. If you do not give your source for the information that you include in your paper, unless it is “common knowledge,” you are plagiarizing.

Faculty members are expected to inform students of the plagiarism policy and practice it.

In her textbook *Twenty Questions for the Writer*, Jacqueline Berke offers the following list of items which the writer must give credit for:

1. When you directly quote someone else.
2. When you use someone else’s ideas or opinions (unless they are common knowledge).
3. When you use someone else’s examples.
4. When you cite statistics or other facts someone else gathered.
5. When you present evidence or testimony taken from someone else’s argument.

Applying best practices, teachers are encouraged to create positive learning experiences for students rather than punitive ones. When a student fails to learn the citation lesson, the teacher decides what to do with cases of plagiarism. One practice is to fail the student on the assignment. Another practice is to fail the student for the course. Students who plagiarize also may be summoned to appear before the Student Discipline and Appeals Committee to show cause why they should not be expelled from the University.

Multiple Submission of Papers for Courses

There are important intellectual connections between courses within major and minor programs in the College. There are also important connections between courses in different programs, especially at the junior and senior level. However, each course is conceptualized as a separate unit and written work assigned in each course is expected to be submitted in that course only.

Students who believe it would be appropriate to submit the same written material for a grade in two classes in the same semester must get written approval from both instructors concerned.

A paper submitted for a grade in one class during one semester may not be submitted for a grade in another class during any other semester.

The certain penalty is a grade of “F” for any paper submitted in violation of this policy.

The New Kid on the Block—AI

Download the Student Guide to Navigating College in the AI Era:

studentguidetoai.org.

ChatGPT is a large language model developed by OpenAI that has numerous learning and teaching applications in the university.

While ChatGPT has the potential to revolutionize teaching and learning in the university, there are also some potential downfalls being considered by many institutions when used in student work:

1. Lack of personalized feedback: ChatGPT provides automated responses based on pre-existing data and algorithms, which means that it may not provide personalized feedback to individual students. This lack of personalized feedback can make it difficult for students to improve their work and could hinder their learning progress.
2. Dependence on technology: The use of ChatGPT in student work could lead to students becoming overly dependent on technology, and *potentially decreasing their ability to think critically and solve problems on their own*.
3. Potential for errors: ChatGPT is still a machine learning model, which means that there is a potential for errors in its responses. Students may receive incorrect or misleading information, which could negatively impact their grades and overall learning experience.
4. Lack of human interaction: The use of ChatGPT in student work may reduce the level of human interaction and socialization that is important in the university learning experience. This could impact the development of interpersonal skills and the ability to work collaboratively.
5. Ethical concerns: There are also ethical concerns to consider when using ChatGPT, particularly around issues of data privacy, bias, and fairness. It is important to ensure that the use of ChatGPT in student work is carried out in an ethical and responsible manner.

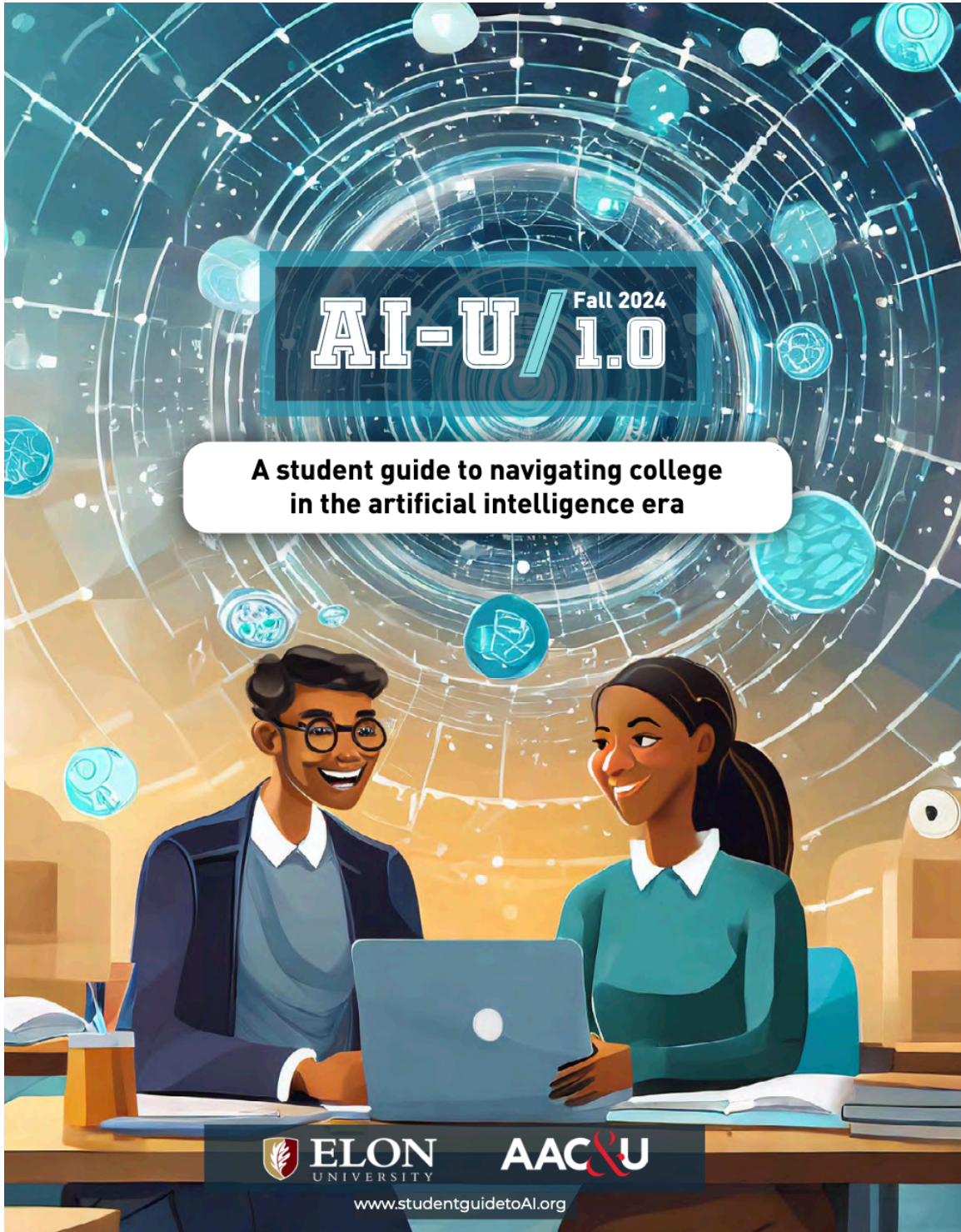
The Policy

The use of Artificial Intelligence (AI) as a research tool is allowed, but it must not replace the student's original ideas, creativity, and critical thinking. AI should be used only as a tool to assist in research, and proper attribution must be given to any AI-generated content. All work submitted for grading must be the sole product of the student's endeavors. Any violation of academic integrity will be dealt with accordingly.

From --SCIE Report 3-16-23

Turnitin

Our class uses the source checker called Turnitin. It will detect source and AI use. Unethical use of AI assistance may result in a failing grade.



Summary of Approaches You Might Use in Your Paper

All your writing should be characterized by close reading. In other words, each assertion you make must be supported by a solid proof system of details from the text as well as from the critics and your other sources.

The following are all excerpts from the Kennedy and Gioia text, *Literature: An Introduction to Fiction, Poetry, Drama, and Writing*, 11th edition, 2010

- ❖ **Biographical Criticism** begins with the simple but central insight that literature is written by actual people and that understanding an author's life can help readers more thoroughly comprehend the work (2018).
- ❖ **Historical Criticism** seeks to understand a literary work by investigating the social, cultural, and intellectual context that produced it—a context that necessarily includes the artist's biography and milieu. Historical critics are less concerned with explaining a work's literary significance for today's readers than with helping us to understand the work by recreating, as nearly as possible, the exact meaning and impact it had for its original audience. A historical reading of a literary work begins by exploring the possible ways in which the meaning of the text has changed over time.
- ❖ **Psychological Criticism** is a diverse category, but it often employs three approaches. First, it investigates the creative processes of the arts: what is the nature of literary genius and how does it relate to normal mental functions? Such analysis may also focus on literature's effects on the reader. . . . The second approach involves the psychological study of a particular artist. The third common approach is the analysis of fictional characters. Freud's study of Oedipus is the prototype for this approach, which tries to bring modern insights about human behavior into the study of how fictional people act. . . . Perhaps Freud's greatest contribution to literary study was his elaborate demonstration of how much human mental process was unconscious. . . . While psychological criticism carefully examines the surface of the literary work, it customarily speculates on what lies underneath the text—the unspoken or perhaps even unspeakable memories, motives, and fears that covertly shape the work, especially in fictional characterizations (2028-29).
- ❖ **Mythological Critics** look for the recurrent universal patterns underlying most literary works. **Mythological criticism** is an interdisciplinary approach that combines the insights of anthropology, psychology, history, and comparative religion. If psychological criticism examines the artist as an individual, mythological criticism explores the artist's common humanity by tracing how the individual imagination uses symbols and situations—consciously or unconsciously—in ways that transcend its own historical milieu and resemble the mythology of other cultures or epochs. A central concept in mythological criticism is the **archetype**, a symbol, character, situation, or image that evokes a deep universal response (2032).
- ❖ **Sociological Criticism** examines literature in the cultural, economic, and political context in which it is written or received. "Art is not created in a vacuum," critic Wilbur Scott observed. . . . Sociological criticism explores the relationships between the artist and society. Sometimes it looks at the sociological status of the author. . . . [It] also analyzes the social content of literary

works. . . . Finally, sociological criticism examines the role the audience has in shaping literature. . . . An influential type of sociological criticism has been Marxist criticism, which focuses on the economic and political elements of art (2036).

- ❖ **Gender Criticism** examines how sexual identity influences the creation and reception of literary works. . . . Recently, gender criticism has expanded beyond its original feminist perspective. In the last twenty years or so, critics in the field of gay and lesbian studies—some of whom describe their discipline as “queer theory”—have explored the impact of different sexual orientations on literary creation and reception. . . . A men’s movement has also emerged in response to feminism, seeking not to reject feminism but to rediscover masculine identity in an authentic, contemporary way (2040).
- ❖ **Reader-Response Criticism** attempts to describe what happens in the reader’s mind while interpreting a text. If traditional criticism assumes that imaginative writing is a creative act, reader-response theory recognizes that reading is also a creative process. . . . A text, according to this critical school, is not finished until it is read and interpreted (2044).
- ❖ **Deconstructionist Criticism** rejects the traditional assumption that language can accurately represent reality. Language, according to deconstructionists, is a fundamentally unstable medium; consequently, literary texts, which are made up of words, have no fixed, single meaning. . . . Since [deconstructionists] believe that literature cannot definitively express its subject matter, deconstructionists tend to shift their attention away from *what* is being said to *how* language is being used in a text.
- ❖ **Cultural Studies** does not offer a single way of analyzing literature. . . . This field borrows methodologies from other approaches to analyze a wide range of cultural products and practices. . . . A chief goal of cultural studies is to understand the nature of social power as reflected in “texts.” . . . A chief goal of cultural studies is to understand the nature of social power as reflected in “texts” (2052-53).
- ❖ **Postcolonial Studies.**
(From Ashcroft, Griffiths, and Tiffin’s *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*, 1989). More than three-quarters of the people living in the world today have had their lives shaped by the experience of colonialism. . . . Literature offers one of the most important ways in which the [perceptions of these peoples] are expressed and it is in their writing . . . that the day-to-day realities experienced by colonized peoples have been most powerfully encoded and [been] so profoundly influential. The idea of “post-colonial literary theory” emerges from the inability of European theory to deal adequately with the complexities and varied cultural provenance of post-colonial writing.

(From Bedford/St.Martin’s *VirtualLit: Interactive Poetry Tutorial*. Postcolonial Criticism usually involves the analysis of literary texts produced in countries and cultures that have come under the control of European colonial powers at some point in their history. Alternatively, it can refer to the analysis of texts written about colonized places by writers hailing from the colonizing culture.

From *Purdue Online Writing Lab*, “Postcolonial Criticism: History is Written by the Victors,” Last edited 4 April 2010.

Post-colonial criticism is similar to cultural studies, but it assumes a unique perspective on literature and politics that warrants a separate discussion. Specifically, post-colonial critics are concerned with literature produced by colonial powers and works produced by those who were/are colonized. Post-colonial theory looks at issues of power, economics, politics, religion, and culture and how these elements work in relation to colonial hegemony (western colonizers controlling the colonized).

Therefore, a post-colonial critic might be interested in works such as Daniel Defoe's *Robinson Crusoe* where colonial "...ideology [is] manifest in Crusoe's colonialist attitude toward the land upon which he's shipwrecked and toward the black man he 'colonizes' and names Friday" (Tyson 377). In addition, post-colonial theory might point out that "...despite *Heart of Darkness's* (Joseph Conrad) obvious anti-colonialist agenda, the novel points to the colonized population as the standard of savagery to which Europeans are contrasted" (Tyson 375). Post-colonial criticism also takes the form of literature composed by authors that critique Euro-centric hegemony.