

English Literature and Literary Theory ENGK01

Friday 21 October 2011

1. What is *Historical* and *Biographical Criticism*? How does this kind of literary criticism work? What are the advantages of this way of working with a text?
2. Try to apply this theory on *The Great Gatsby*, i.e. make a brief analysis of the text using any or all of the biographical/historical/cultural information that you have in order to throw light on the text.
3. What is *New Criticism*? Sum up its main points and also comment briefly on how/when/why it emerged. What are the advantages of this way of working with a text?
4. Try to apply this theory on *Heart of Darkness*, i.e.
5. try to analyse the text using the main assumptions and methods of a New Critic.
6. Explain the following *narratological* concepts: Real author, implied author, narrator, narratee, implied reader, real reader.
7. Try to apply these concepts on *Jane Eyre*, i.e. comment on / analyse “who is what” in the novel and also as far as possible what they are like. (For instance, don’t just identify the narrator but also comment on what this narrator is like, whether she is a reliable narrator, etc. and how this affects the text.) If one or several of these concepts seem to you impossible or impractical to apply on this particular text say so and comment on why this is so.
8. Explain briefly the concept of *Intertextuality*. One of the most important names within this field of studies is Harold Bloom, who coined the term “the anxiety of influence”. What does that mean, i.e. what does Bloom say about authors’ relations to earlier authors? Bloom has been criticized by feminist and postcolonial scholars. Why / on what grounds?
9. Discuss *Wide Sargasso Sea* either from a Feminist *or* a Postcolonial angle, taking the intertextual element (i.e. how this text relates to / is influenced by / re-writes its predecessor) into consideration. Make it clear which angle you choose and why you think this is the most fruitful angle.