

ENL 480: Introduction to Literary Criticism



UDM, Fall 2002
Professor Rosemary Weatherston
M/W/F 12-12:50
Briggs 33

Office hours: M 9:00-9:50, W/F 11:00-11:50

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Course Objectives:

"Relativity," "The Lone Gunman," "Boy Bands Come From Outer Space." Everybody has a theory--in this course you will be introduced to many of the critical perspectives and theories that enliven contemporary literary and cultural studies. Included on our lit-crit-hit-parade will be Structuralism, Post-structuralism, Postmodernism, Feminist literary studies, Queer Studies, Ethnic and Race Studies, Postcolonialism, Marxism, Psychoanalytic literary studies, and Culture Studies. Sound intimidating? Don't worry--we will be testing these theories on short stories, novellas, films, pop culture, and each other. As we examine these different ways of reading, and thinking about reading, we will be asking ourselves: What is "literature"? Why do we study it? In what ways, if any, are literary texts different from other types of cultural productions? What is "theory?" Can literary theories be applied to non-literary texts? How do literature and criticism relate to other aspects of culture such as gender, race, class, and nation? What is at stake in choosing one critical/theoretical methodology over another?

Required Texts:

Literary Theory: An Anthology, Julie Rivkin and Michael Ryan (eds).
Literary Criticism: An Introduction to Theory and Practice, Charles E. Bressler (LC)
Beginning Theory: An Introduction to Literary and Cultural Theory, Peter Barry (BT)
The Yellow Wallpaper, Charlotte Perkins Gilman
City of Glass (The New York Trilogy, Vol 1). Paul Auster.
A Small Place, Jamaica Kincaid
To Wong Foo, Thanks for Everything, Julie Newmar (video)

"The Purloined Letter" Edgar Allen Poe (handout)
Handouts

**Reading
Schedule**

Assignments

Theory Links

Assignments for ENL 480: Introduction to Literary Criticism

Requirements for this course include in-class participation, four critical explorations, and one 10 to 12-page final paper.

A. In-class Participation (200 points / 20% of grade)

This course is designed to be discussion and student-driven; while lectures will be given, it is not primarily a lecture course. Therefore, your individual participation in the class is directly linked to the value you will get out of the class. Baseline ("C" level) participation requirements include coming on time to each class session having completed the day's reading. Contributing interesting and thoughtful comments during most classes will raise your participation grade to a "B." Consistent contribution of interesting and thoughtful comments and providing leadership in class discussions will raise your participation grade to an "A." Your participation grade will also include any in-class pop reading quizzes that are given over the semester. You are allowed two unexcused absences in this class. For every unexcused absence after that, your final grade will drop one step (e.g., from an A to an A-). After 6 excused or unexcused absences, you will be asked to drop the class.

Because I expect a great deal of participation from you as a student, you may expect a great deal of participation from me as a teacher. This includes holding regularly scheduled office hours and being available outside those office hours for additional appointments, providing extended office hours for discussion of your papers, and access to me via email. I very much welcome the opportunity to get to know and to work with you on an individual basis.

B. Critical Explorations (400 points / 40% of grade)

There will be four critical explorations assigned throughout the semester, consisting of questions for you to answer about the various theories with which we will be working. Your answers should take the form of mini-essays. Each exploration should be typed, no less than 500 words (usually two double-spaced pages), and will be worth a maximum of 100 points each.

Exploration #1: Due Monday, 9/16.

Exploration #2: Due Monday, 10/14.

Exploration #3: Due Monday, 10/28

Exploration #4: Due Monday, 11/18

C. One Essay (400 points / 40% of grade)

In this 10 to 12-page you will be required to apply--in a highly focused manner--three of the schools of criticism we have covered up to that point in the semester to a literary text of your choosing. The text can be one we discuss in class but does not have to be. You then will make an argument for which school of theory provides the most useful and rich lens through which to examine the text. The text can be one we discuss in class but does not have to be. In week 11, you will submit to me a brief outline of your essay which should include a) a short (no more than one-paragraph) description of your chosen text, b) your thesis, and c) your supporting points. A more detailed

explanation of the essay will be distributed later in the semester. In week 12 we will meet for conferences and go over a rough draft. The essay is due the day of your normally scheduled final.

Outline Due: Friday, 11/15

Rough Draft Due: Tuesday or Wednesday, 11/26- 11/27 for conferences

Final Essay Due: THURSDAY, 12/12, 11:00 a.m. in my Liberal Arts Office Mailbox

D. Late Papers Policy:

Papers drop one grade step (e.g., from an A to an A-) for every day they are late. If you are having difficulty with an assignment, please contact me BEFORE the due date to receive assistance.

E. Plagiarism Policy:

Plagiarism is the unacknowledged and inappropriate use of the ideas or wording of another writer. Acts of plagiarism include: 1) The submission of material authored by another person but represented as the student's own work, whether that material is paraphrased or copied in verbatim or near verbatim form; and 2) The improper acknowledgment of sources used in essays or papers. Any student caught plagiarizing material in this class will receive an automatic "F" for the course and his or her case will be referred to the appropriate dean. If you have any questions about what constitutes the proper or improper use of outside sources, please see me for clarification.

F. Writing Center:

The McNichols campus Writing Center is located in Briggs 225. It is open Monday to Friday 11am-5pm. Writing Center tutors can provide students with free assistance in generating ideas, organizing a paper, developing support, writing clearly, and a host of other useful activities. To schedule a session with the WC tutors, visit the web site <http://ids.udmercy.edu/twc/>.

G. Grading Standards:**

In order to explain both the strengths of your papers as well as what you may do to improve your writing, it is helpful to have a concise set of analytical or descriptive terms that can be used to discuss important dimensions of a text. These terms describe important characteristics of all university-level writing.

COGENCY (The insight and vitality of the concepts underlying the paper's argument or analysis)

Strong: Paper's argument or analysis is insightful, vigorous, and potentially compelling.

Acceptable: Paper's argument or analysis is plausible, clear, and consistent.

Weak: Paper's argument or analysis is implausible, unclear, incomplete, or inconsistent.

SUPPORT (The extent to which the paper's assertions are supported with examples, evidence, or reasoning which are appropriate for the intended audience)

Strong: The paper's argument or analysis receives full and convincing support.
Acceptable: The argument or analysis receives credible support.
Weak: The argument or analysis receives inadequate, unconvincing, or irrelevant support.

CONTROL (The organizational quality of the paper, both in terms of its overall structure and of its individual paragraphs)

Strong: The paper is well-structured; its form at all levels contributes to its purpose.
Acceptable: The paper is generally well-structured, with few flaws in its overall organization or its paragraphing,
Weak: The paper is poorly structured; organizational flaws undermine its effectiveness.

ADDRESSING THE ISSUE(S) (The extent to which the paper explores the issue(s) set forth in the assignment and addresses all aspects of the writing task)

Strong: The paper addresses the assignment in depth, thoroughly exploring the complexities of the issue(s).
Acceptable: The paper addresses the assignment and recognizes the complexities of the issue(s).
Weak: The paper treats the assignment in a superficial, simplistic, or disjointed manner.

STYLE (The effectiveness of the paper's sentence-structure, word-choice, fluency, and tone in terms of its purpose and intended audience)

Strong: The sentence-structure, word-choice, fluency, and tone of the paper enhance its effectiveness and reinforce its purpose.
Acceptable: The sentence-structure, word-choice, fluency, and tone of the paper contribute to its effectiveness and adequately support its purpose.
Weak: The sentence-structure, word-choice, fluency, and tone of the paper detract from its effectiveness or are inappropriate to its purpose.

GRAMMAR & MECHANICS (The quality of the paper at the surface-level: syntax, grammar, spelling, punctuation, and format)

Strong: The paper is nearly impeccable in its syntax, grammar, spelling, punctuation, and format.
Acceptable: Sentence-level errors do not seriously detract from the paper's effectiveness.
Weak: Sentence-level errors are so frequent and disruptive as to detract from the paper's effectiveness.

"A" WRITING:

The author responds to the assigned topic in a consistently forceful manner that is not only thoughtful but original and thought-provoking. The author addresses the issue(s) raised in the assignment in a provocative, controlled manner. The author fully responds to the writing task, demonstrating a mature knowledge about the subject and a astute sense of its impact on the reader. The argument receives full (and fully convincing) support. When the author employs sources, he or she is critical and confident concerning their use, and employs them to further his or

her own authority and point of view. All sources are documented properly. He or she employs a style that reinforces the paper's effectiveness and advances its purpose within the context of the academic discourse community. Surface errors do not exist; the reader is left free to enjoy the author's ideas and the intellectual force of the writing.

"B" WRITING:

The author responds to the assigned topic in a thoughtful and direct manner; the paper demonstrates a strong and consistent point of view. The paper fully responds to the writing task and explores the complexities of the issue(s) raised. The author demonstrates reliable knowledge about the subject and good sense about its impact on the reader. The argument or analysis receives relevant support; the author includes enough well-chosen materials or details to convincingly support what he or she is trying to do. If sources are used, the author incorporates them to further his or her own authority and point of view. All sources are documented properly. The author demonstrates a good sense of organizational control: the paper's form directly contributes to its purpose; transitions are purposeful. The author directs the reader's attention through the unfolding work. He or she employs a style that is appropriate and furthers the purpose of the paper. Surface errors are infrequent and inconsequential: the reader is left free to consider global matters, hardly ever distracted by surface matters. The author's meaning is always clear.

"C" WRITING:

Offers a competent if occasionally limited argument/analysis in a direct response to the assignment topic. The argument or analysis is plausible, clear, and generally consistent. The paper responds to the writing task and recognizes the complexities of the issue(s) raised in the assignment. The author does not just go through the motions, but cares about his or her subject and its impact on the reader. The argument or analysis receives credible support; the author includes enough material or detail to support what he or she is trying to do. When used, sources are reasonably well-subordinated to the author's purpose and usually documented properly. The author displays competence in overall organization, paragraph development, and logical transition, even if it occasionally exhibits organizational or argumentative/analytical weaknesses. The author demonstrates structural control (the readers know where they're being taken and why). The language used supports the author's purpose and is appropriate within the academic community. Occasional surface errors don't seriously detract from the paper's purpose or significantly interfere with the reader's comprehension of the essay.

"D" (No PASS) WRITING

Will offer a limited argument/analysis in response to the assignment, marked by several of the following weaknesses: The paper lacks the cogency and purpose necessary for competent college-level writing; it has an implausible, unclear, incomplete, or inconsistent argument or analysis and fails to exhibit careful thinking. The paper treats the issue(s) simplistically; the argument/analysis generally overlooks the complexity of the issue(s) raised. The author doesn't care enough about the subject or the reader's expectations, and may fail to respond to all aspects of the writing task. The paper has inadequate, unconvincing, irrelevant, or derivative support--it accumulates (often paragraph by paragraph) derivative and/or anecdotal examples without integrating them into a

focused argument/analysis. The author relies on inappropriate or weak examples or reasoning to support the overall discussion. The author pieces together writing from secondary sources without using it in the service of his or her own argument or point of view. Alternatively, the author may not include enough material or detail to support the purpose of the paper. The paper lacks structural fluency: organizational flaws cause a lack of overall coherence, undermining the paper's purpose. The reader is often puzzled by the course the paper takes, or the paper relies too exclusively on formulaic organization, thereby becoming stilted and predictable. The essay exhibits an inappropriate style or tone that detract from the purpose and are inappropriate in terms of the academic discourse community. Mechanical errors detract from the paper's purpose or interfere with the reader's comprehension. Significant problems in wording or syntax make the writing unclear or confusing.

"F" WRITING:

Compounds the weaknesses of D writing, to the point that the paper seems beyond the scope of the normal revision process: an author who has otherwise demonstrated some capability would do well to reconsider the whole enterprise from scratch. Specifically, F writing will: Fail to recognize or adequately respond to the writing task; be far too general or present a careless, simplistic discussion of the issue/s; rely on remarkably weak or inappropriate examples; have little controlling organization or logical coherence; and have serious and extensive flaws in syntax, grammar, or usage.

**Adapted from the University of Southern California

HOME

Literary Theory and Criticism on the Web

General Theory

[Some characteristics of contemporary theory](#)

[A checklist of theoretical concerns](#)

[Some Factors Affecting/Effecting the Reading of Texts](#)

[The Problem of Meaning](#)

[Contemporary Literary Theory](#) (article)

[The differences between Literary Criticism, Literary Theory, and 'theory itself'](#)

[Undergraduate Introduction to Critical Theory](#) (by Dino Felluga at Purdue University)

[Voice of the Shuttle: Literary Theory Page](#)

[Cultural Studies Critical Theory Works](#) (from The English Server at Carnegie Mellon)

[Yahoo's Criticism and Theory Links](#)

[UC Irvine Critical Theory Resource](#) (bibliographic)

[A Glossary of Rhetorical Terms With Examples](#) (U of Kentucky)

[On-Line Glossary of Theory and Criticism for the Visual Arts](#)

[Contemporary Theory, Critical Theory and Postmodern Thought](#) at Colorado-Denver

[Voice of the Shuttle Literary Theory page](#) Alan Liu, UCSB

[Cultural Studies and Critical Theory](#) -- database of primary texts, well structured

[Literary Resources--Theory](#) Jack Lynch, University of Pennsylvania

[Thinka-Links](#) -- links to resources for Freud, Lacan, Zizek, Derrida, Bakhtin

[The John Hopkins Guide to Literary Theory and Criticism](#) (limited access)

[David Miall's Reader Response site](#)

[Russ Hunt: On Literary Reading](#)

[Dino Fellugi's Undergraduate Guide to Literary Theory](#)

[Mary Klages' Modern Critical Thought](#)

[Introduction to Literary Theory and Criticism](#) Barry Laga, Mesa State College

[A Brief History of Literary Theory](#) by Chris Lang, at [Xenos Christian Fellowship](#).

[Lawyers and Literature](#), James R. Elkins; a course at West Virginia University

[Literary and Critical Theory at Brown](#) George Landow

[On the Teaching of Literary Theory](#) -- article by D. G. Myers

[List of Critical Terms and Definitions](#) by Malcolm Hayward, University of Indiana

[Glossary of Literary Theory](#) by Greig E. Henderson and Christopher Brown

[A Glossary of Literary Criticism](#) at [The Literary Criticism Web](#) Cumberland College

[Words of Art](#) a Glossary of Theory and Criticism of the Visual Arts, Robert J. Belton,

Okanagan University College [A Lexicon of Literary Criticism](#)

[Swirl: Your Guide to Post-Millennial Paradigms](#) Warren Hedges, Southern Oregon U.

[A Guide to Theory on the Net](#) [under construction] from [Pulp Culture](#)

[Culture Machine: Generating Research in Theory and Culture](#) (on-line journal)

[Critical Approaches to Culture, Communications and Hypermedia](#) by Ron Burnett, Emily Carr Institute of Art and Design

Structuralism and Semiotics

Elements of Structuralism

Summary of Genette, "Structuralism and Literary Criticism"

Grand Theory: a Mini-Guide to Structuralism and Hermeneutics (Cambridge Classics)

Semiotics (with links to Peirce, Saussure, and Barthes)

Bakhtin Links at the Bakhtin Center (U. of Sheffield)

Ferdinand de Saussure Overview (Mary Klages, U of Colorado)

Claude Levi-Strauss Overview (Mary Klages, U of Colorado)

David Arnason's Background Materials: Formalist and Structuralist Ideas

Sites of Significance for Semiotics

Poststructuralism, including Deconstruction

Some Poststructuralist Assumptions

Deconstruction: Some Assumptions

notes on différance

Synopsis of J. Hillis Miller, "The Critic as Host"

Examples of deconstructive reading by J. Lye:

- love poem
- Impediments
- Time is the only just power

The 'death of the author' as an instance of theory

Roland Barthes Web Page

An Essay on Barthes' "From Work to Text" by Lisa Smith

"Readerly and Writerly Texts"

Derrida Links

More Derrida Links

Jacques Derrida: "Structure, Sign, and Play in the Discourse of the Human Sciences": A Reading Guide by Prof. Mary Klages, U of Colorado

Links on Jacques Derrida

Foucault Links (Voice of the Shuttle)

Foucault: The Legacy - Contains information and resources on Michel Foucault and research inspired by his work.

POWER/KNOWLEDGE, SOCIETY, AND TRUTH: Notes on the Work of Michel

Foucault, Mathieu Deflem

The World of Michel Foucault

The Foucault Web Page

Foucaultian Links

Texts by and About Foucault

Deconstruction Links (Voice of the Shuttle)

Post-Structuralist Approaches

Structuralist Approaches

Strucuturalism/Post-Structuralism by Prof. Mary Klages, U of Colorado

Using Deconstruction to Astonish Friends & Confound Enemies (In Two Easy

Steps!

Prof. Warren Hedges, Southern Oregon University

Postmodern Theory and Culture Links

A Dictionary of Postmodern Terms A growing dictionary of terms useful in reading postmodern works. The dictionary is maintained for a listserv for Postmodern Therapies The University of Colorado's Contemporary Philosophy, Critical Theory and Postmodern Thought page--a truly fabulous collections of links including links on specific theorists such as Theodor Adorno, Louis Althusser, Roland Barthes, Michael Bakhtin, Jean Baudrillard, Walter Benjamin, Maurice Blanchot, Kenneth Burke, Jacques Derrida, Gilles Deleuze, Terry Eagleton, Stanley Fish, Michel Foucault, Frankfurt School, Felix Guattari, Jurgen Habermas, Donna Haraway, Martin Heidegger, Max Horkheimer, Edmund Husserl, Fredric Jameson, Jacques Lacan, Jean Francois Lyotard, Georg Lukács, Paul de Man, Herbert Marcuse, Karl Marx, Maurice Merleau-Ponty, Richard Rorty, Edward Said, Charles Taylor, Ludwig Wittgenstein

Posmodernism and its Critics

Central ideas/ terminology of Postmodernism

Panic Encyclopedia - The online edition of a book by Arthur Kroker, Marilouise Kroker, and David Cook. Postmodern ideas in alphabetical order.

Postmodernism, by Prof. Mary Klages, U of Colorado

Towards a Moderate Postmodernism - A sincere and thorough attempt to reshape postmodernism.

Defining Postmodernism - Postmodernism seen as the reversal of modernist individuality, by James Morley.

Post Modernism or post-Post Modernism? A very cool site with lots o' links by Jon Mattox Advertising and the Invention of Postmodernity" America isn't a postmodern society. It just plays one on television. This essay takes a kind of Marxist slant on the forms of alienation inherent in an image-based society. Prof.

George P. Landow's (of Brown University) extensive Hypertext, Cyberspace and Critical Theory site. Besides being very cool, it contains extensive links on hypertext theory, the body, cyberspace, cyborgs, digital art, anime, etc. A collection of more than 7,000 interlinked materials.

PopCultures.com's Pomo Theorists and Critics A top notch/primo/FABULOUS collection of links on pomo ideas and theorists

Rhetorical and Cultural Studies: Critical Theory Authors Theorist links--includes pictures:)

CTheorists another nice collection of critical theorist links

Links about Jean Baudrillard

Deleuze and Guattari resources - Jon Beasley-Murray of the University of Aberdeen presents a list of links with some biographical information.

Links on Henry Giroux

Links on Donna Haraway

bell hooks's Home page

Links on Frederick Jameson

The Hydra at the University of Minnesota - Articles about, and analysis of, Artuad, Foucault, Derrida, and Lacan. By Peter Krapp.

philosophy: your guide to the wonderful world of (post)modern thinking (16 gazillion links

to pomo theorists

[Postmodernism and Its Critics](#) - Comprehensive introduction created by, and intended for, undergraduate students.

[Postmodern Thought](#) - Very extensive links to contemporary philosophy, critical theory and postmodern thought, from the University of Colorado at Denver School of Education

[The Postmodernism Generator](#), Random on-line generation of postmodernist speak. A parody of the postmodern school of academic writing. (written by Andrew C. Bulhak using the Dada Engine)

[Representations Online](#) - A quarterly journal in the humanities and interpretive social sciences, published by the University of California Press.

[Everything Postmodern](#) - Eclectic collection of articles. Links to other postmodernism sites.

[Jean Baudrillard's Postmodern Saloon](#) - Postmodern portal with discussions, news and links.

[Dear Habermas](#) - Undergraduate Journal on postmodern and critical thought, with special focus on Habermas.

[Dr. Guterman's Postmodern Club Band](#) - Parody of The Beatles' album with the heads of postmodernists in mental health and philosophy as an image map linking related sites.

[The Qualitative Report](#) - An online journal of qualitative research and critical inquiry.

[Undercurrent](#) - Online journal for interdisciplinary pop culture analysis.

[Postmodernism](#) - Philosophy research base at Erratic Impact.

[Postmodern Village](#) a "theoretical(ly)" fun website games, zines, a little hard theory mixed in
[Transparency Now's Site on Simulation and Postmodern Society](#)

Psychoanalytic Theory

[Psychoanalytic Theory](#)

[Psychoanalysis and Freud](#) (Mary Klages, U of Colorado)

[Jacques Lacan Overview](#) (Mary Klages, U of Colorado)

[Jacques Lacan Link](#)

[Theories of the Mind](#) -- Freud, Jung, Lacan, at Birmingham

[Lacanian Links](#) - Timothy Leuers' links to bibliographies, forums, personal pages, journals, groups, courses, books and lists

Reader-Response

[The Interpretive Turn](#)

[Some Principles of Phenomenological Hermeneutics](#)

[Reader-Response: Various Positions](#)

[Reader-Response Links](#) (Daniel Chandler)

[Wolfgang Iser](#)

Marxist Literary Theory

[The Marx-Engels Archive](#)

[Marxist Theory Links](#) (Voice of the Shuttle)

New Historicism

[New Historicism Explained](#) (Warren Hedges)

Feminism

[Intro to Feminism](#) (Mary Klages, U of Colorado)

[Gender Studies Resources](#) (Voice of the Shuttle)

[Feminism and Women's Studies Resources](#) (the English Server at CMU)

[Helene Cixous and "The Laugh of the Medusa"](#) (Mary Klages, U of Colorado)

[Fat!So?](#) Online zine "for people who don't apologize for their size"

[About Face](#) A San Francisco based group that combats negative and distorted images of women. Very smart--hysterically tragic "gallery of offenders" from the media; lots of great statistics re: women/their bodies/the media

[The Feminist Theory Website](#) provides research materials and information for students, activists, and scholars. Resources for over 30 different fields in feminism. Hosted by Center for Digital Discourse and Culture at Virginia Tech University.

[Feminist Theory and Feminist Jurisprudence on the WWW](#)

[Literary Resources -- Feminism and Women's Literature](#) Rutgers University, contains links to sites specifically on women's literature, feminist criticism, and gender studies.

[Science Fiction and Feminism on the Web](#)

[Feminist Film Criticism](#): A Guide to Library and Web Resources, compiled by Sara Brownmiller of the University of Oregon Library.

[University of Kentucky's collection](#) of several hundred Feminism and Women's Studies links

[University of Chicago Center for Gender Studies'](#) a nice collection of academic research links.

[Women's Studies / Women's Issues Resource Sites](#) is a selective, annotated, highly acclaimed listing of web sites containing resources and information about women's studies / women's issues, with an emphasis on sites of particular use to an academic women's studies program.

[Documents from the Women's Liberation Movement An On-line Archival Collection](#), Duke University: Document various aspects of the Women's Liberation Movement in the United States, and focus specifically on the radical origins of this movement during the late 1960s and early 1970s. Items range from radical theoretical writings to humorous plays to the minutes of an actual grassroots group

[FeMiNa](#) a comprehensive WWW-based directory about women and girls online. Search for topics. Extensive table of contents.

Yahoo!'s links on [Women's studies](#), and [Gender Issues](#)

[Feminist Activist Resources on the Net](#)

[Feminism.com](#)

[Women's Studies \(R\)E-sources on the Web](#): Duke University, includes links for Women's History Links, Archives and Collections, Women's Resources on the Web, and Women's Organizations

[National Organization for Women \(NOW\)](#)

[Bio-Feminism Web Resources](#)

[The 3rd WWWave: Feminism for the New Millenium](#)

[Sexing the Political: A Journal of Third Wave Feminists on Sexuality](#)

["Surfing the Third Wave: A Dialogue Between Two Third Wave Feminists" in *Hypatia*](#)

[Conservative Women's Studies - booklist](#)

Post-Colonial Studies

[Post-Colonial Theory Links \(from Voice of the Shuttle\)](#)

[Postcolonial Studies Page at Emory University](#)

Miscellany

[Close Reading vs Cultural Studies](#)

[Some Attributes of Modernist Literature](#)

[Some Cultural Forces Driving Modernism](#)

[Some Attributes of Post-Modernist Literature](#)

Journals

[Applied Semiotics](#)

[Critical Inquiry](#)

[CTheory](#)

[Cultronix](#)

[Metaphor and Symbol](#)

[October Postmodern Culture](#)

[Reader Online](#)

[HOME](#)