

Directions: Read the short "Story of an Hour" below, then the selection "Critical Strategies for Reading" that follows it, in this PDF. Then move on to read Gilman's "The Yellow Wallpaper" and complete the assignment "Two Theories and Three Questions."

"The Story of An Hour" (Kate Chopin, 1894)

Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.

It was her sister Josephine who told her, in broken sentences; veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed." He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.

She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her.

There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul.

She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which some one was singing reached her faintly, and countless sparrows were twittering in the eaves.

There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window.

She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.

She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought.

There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.

Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will--as powerless as her two white slender hands would have been. When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under her breath: "free, free, free!" The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body.

She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial. She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

There would be no one to live for during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

And yet she had loved him--sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in the face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!

"Free! Body and soul free!" she kept whispering.

Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. "Louise, open the door! I beg; open the door--you will make yourself ill. What are you doing, Louise? For heaven's sake open the door."

"Go away. I am not making myself ill." No; she was drinking in a very elixir of life through that open window.

Her fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

She arose at length and opened the door to her sister's importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister's waist, and together they descended the stairs. Richards stood waiting for them at the bottom.

Some one was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his grip-sack and umbrella. He had been far from the scene of the accident, and did not even know there had been one. He stood amazed at Josephine's piercing cry; at Richards' quick motion to screen him from the view of his wife.

When the doctors came they said she had died of heart disease--of the joy that kills.

Critical Strategies for Reading



Great literature is simply language
charged with meaning to the utmost
possible degree.

—EZRA POUND





The answers you get from literature
depend upon the questions you pose.

—MARGARET ATWOOD

CRITICAL THINKING

Maybe this has happened to you: the assignment is to write an analysis of some aspect of a work—let's say, Nathaniel Hawthorne's *The Scarlet Letter*—that interests you and takes into account critical sources that comment on and interpret the work. You cheerfully begin research in the library but quickly find yourself bewildered by several seemingly unrelated articles. The first traces the thematic significance of images of light and darkness in the novel; the second makes a case for Hester Prynne as a liberated woman; the third argues that Arthur Dimmesdale's guilt is a

  Explore the critical approaches in this chapter on *LiterActive* or at bedfordstmartins.com/meyercompact.

projection of Hawthorne's own emotions; and the fourth analyzes the introduction, "The Custom-House," as an attack on bourgeois values. These disparate treatments may seem random and capricious—a confirmation of your worst suspicions that interpretations of literature are hit-or-miss excursions into areas that you know little about or didn't know even existed. But if you understand that the four articles are written from four different perspectives—formalist, feminist, psychological, and Marxist—and that the purpose of each is to enhance your understanding of the novel by discussing a particular element of it, then you can see that the articles' varying strategies represent potentially interesting ways of opening up the text that might otherwise never have occurred to you. There are many ways to approach a text, and a useful first step is to develop a sense of direction, an understanding of how a perspective—your own or a critic's—shapes a discussion of a text.

This chapter offers an introduction to critical approaches to literature by outlining a variety of strategies for reading fiction, poetry, or drama. These strategies include approaches that have long been practiced by readers who have used, for example, the insights gleaned from biography and history to illuminate literary works as well as more recent approaches, such as those used by gender, reader-response, and deconstructionist critics. Each of these perspectives is sensitive to point of view, symbol, tone, irony, and other literary elements that you have been studying, but each also casts those elements in a special light. The formalist approach emphasizes how the elements within a work achieve their effects, whereas biographical and psychological approaches lead outward from the work to consider the author's life and other writings. Even broader approaches, such as historical and cultural perspectives, connect the work to historic, social, and economic forces. Mythological readings represent the broadest approach because they discuss the cultural and universal responses readers have to a work.

Any given strategy raises its own types of questions and issues while seeking particular kinds of evidence to support itself. An awareness of the assumptions and methods that inform an approach can help you to understand better the validity and value of a given critic's strategy for making sense of a work. More important, such an understanding can widen and deepen the responses of your own reading.

The critical thinking that goes into understanding a professional critic's approach to a work is not foreign to you because you have already used essentially the same kind of thinking to understand the work itself. You have developed skills to produce a literary *analysis* that, for example, describes how a character, symbol, or rhyme scheme supports a theme. These same skills are also useful for reading literary criticism because they allow you to keep track of how the parts of a critical approach create a particular reading of a literary work. When you analyze a story, poem, or play by closely examining how its various elements relate to the whole, your

interpretation—your articulation of what the work means to you as supported by an analysis of its elements—necessarily involves choosing what you focus on in the work. The same is true of professional critics.

Critical readings presuppose choices in the kinds of materials that are discussed. An analysis of the setting of John Updike's "A & P" (p. 560) would probably focus on the oppressive environment the protagonist associates with the store rather than, say, the economic history of that supermarket chain. (For a student's analysis of the setting in "A & P," see p. 1581.) The economic history of a supermarket chain might be useful to a Marxist critic concerned with how class relations are revealed in "A & P," but for a formalist critic interested in identifying the unifying structures of the story, such information would be irrelevant.

The Perspectives, Complementary Critical Readings, and Critical Case Studies in this anthology offer opportunities to read critics using a wide variety of approaches to analyze and interpret texts. In the Critical Case Study on Ibsen's *A Doll House* (Chapter 43), for instance, Carol Strongin Tufts (p. 1313) offers a psychoanalytic reading of Nora that characterizes her as a narcissistic personality rather than as a feminist heroine. The criteria she uses to evaluate Nora's behavior are drawn from the language used by the American Psychiatric Association. In contrast, Joan Templeton (p. 1316) places Nora in the context of women's rights issues to argue that Nora must be read from a feminist perspective if the essential meaning of the play is to be understood. Each of these critics raises different questions, examines different evidence, and employs different assumptions to interpret Nora's character. Being aware of those differences—teasing them out so that you can see how they lead to competing conclusions—is a useful way to analyze the analysis itself. What is left out of an interpretation is sometimes as significant as what is included. As you read the critics, it's worth reminding yourself that your own critical thinking skills can help you to determine the usefulness of a particular approach.

The following overview of critical strategies for reading is neither exhaustive in the types of critical approaches covered nor complete in its presentation of the complexities inherent in them, but it should help you to develop an appreciation of the intriguing possibilities that attend literary interpretation. The emphasis in this chapter is on ways of thinking about literature rather than on daunting lists of terms, names, and movements. Although a working knowledge of critical schools may be valuable and necessary for a fully informed use of a given critical approach, the aim here is more modest and practical. This chapter is no substitute for the shelves of literary criticism that can be found in your library, but it does suggest how readers using different perspectives organize their responses to texts.

The summaries of critical approaches that follow are descriptive, not evaluative. Each approach has its advantages and limitations. In practice, many critical approaches overlap and complement each other, but those matters are best left to further study. Like literary artists, critics have their

personal values, tastes, and styles. The appropriateness of a specific critical approach will depend, at least in part, on the nature of the literary work under discussion as well as on your own sensibilities and experience. However, any approach, if it is to enhance understanding, requires sensitivity, tact, and an awareness of the various literary elements of the text, including, of course, its use of language.

Successful critical approaches avoid eccentric decodings that reveal so-called hidden meanings that are not only hidden but totally absent from the text. For a parody of this sort of critical excess, see "A Parodic Interpretation of 'Stopping by Woods on a Snowy Evening'" (p. 904), in which Herbert R. Coursen Jr. has some fun with a Robert Frost poem and Santa Claus while making a serious point about the dangers of overly ingenious readings. Literary criticism attempts, like any valid hypothesis, to account for phenomena — the text — without distorting or misrepresenting what it describes.

THE LITERARY CANON: DIVERSITY AND CONTROVERSY

Before looking at the various critical approaches discussed in this chapter, it makes sense to consider first which literature has been traditionally considered worthy of such analysis. The discussion in the introduction called *The Changing Literary Canon* (p. 6) may have already alerted you to the fact that in recent years many more works by women, minorities, and writers from around the world have been considered by scholars, critics, and teachers to merit serious study and inclusion in what is known as the literary canon. This increasing diversity has been celebrated by those who believe that multiculturalism taps new sources for the discovery of great literature while raising significant questions about language, culture, and society. At the same time, others have perceived this diversity as a threat to the established, traditional canon of Western culture.

The debates concerning who should be read, taught, and written about have sometimes been acrimonious as well as lively and challenging. Bitter arguments have been waged on campuses and in the press over what has come to be called *political correctness*. Two main camps have formed around these debates — liberals and conservatives (the appropriateness of these terms is debatable, but the oppositional positioning is unmistakable). The liberals are said to insist on encouraging tolerant attitudes about race, class, gender, and sexual orientation, and opening up the curriculum to multicultural texts from Asia, Africa, Latin America, and elsewhere. These revisionists, seeking a change in traditional attitudes, are sometimes accused of trying to substitute ideological dogma for reason and truth and to intimidate opposing colleagues and students into silence

and acceptance of their politically correct views. The conservatives are also portrayed as ideologues; in their efforts to preserve what they regard as the best from the past, they fail to acknowledge that Western classics, mostly written by white male Europeans, represent only a portion of human experience. These traditionalists are seen as advocating values that are neither universal nor eternal but merely privileged and entrenched. Conservatives are charged with ignoring the political agenda that their values represent and that is implicit in their preference for the works of canonical authors such as Homer, Virgil, Shakespeare, Milton, Tolstoy, and Faulkner. The reductive and contradictory nature of this national debate between liberals and conservatives has been neatly summed up by Katha Pollitt: "Read the conservatives' list and produce a nation of sexists and racists — or a nation of philosopher kings. Read the liberals' list and produce a nation of spiritual relativists — or a nation of open-minded world citizens" ("Canon to the Right of Me . . .," *The Nation*, Sept. 23, 1991, p. 330).

These troubling and extreme alternatives can be avoided, of course, if the issues are not approached from such absolutist positions. Solutions to these issues cannot be suggested in this limited space, and, no doubt, solutions will evolve over time, but we can at least provide a perspective. Books — regardless of what list they are on — are not likely to unite a fragmented nation or to disunite a unified one. It is perhaps more useful and accurate to see issues of canonicity as reflecting political changes rather than being the primary causes of them. This is not to say that books don't have an impact on readers — that *Uncle Tom's Cabin*, for instance, did not galvanize antislavery sentiments in nineteenth-century America — but that book lists do not by themselves preserve or destroy the status quo.

It's worth noting that the curricula of American universities have always undergone significant and, some would say, wrenching changes. Only a little more than one hundred years ago there was strong opposition to teaching English, as well as other modern languages, alongside programs dominated by Greek and Latin. Only since the 1920s has American literature been made a part of the curriculum, and just five decades ago including twentieth-century writers such as James Joyce, Virginia Woolf, Franz Kafka, and Ernest Hemingway in the curriculum was regarded with raised eyebrows. New voices do not drown out the past; they build on it and eventually become part of the past as newer writers take their place beside them. Neither resistance to change nor a denial of the past will have its way with the canon. Though both impulses are widespread, neither is likely to dominate the other because there are too many reasonable, practical readers and teachers who instead of replacing Shakespeare, Melville, and other canonical writers have supplemented them with neglected writers from Western and other cultures. These readers experience the current debates about the canon not as a binary opposition but as an opportunity to explore important questions about continuity and change in our literature, culture, and society.

FORMALIST STRATEGIES

Formalist critics focus on the formal elements of a work—its language, structure, and tone. A formalist reads literature as an independent work of art rather than as a reflection of the author's state of mind or as a representation of a moment in history. Historic influences on a work, an author's intentions, or anything else outside the work are generally not treated by formalists (this is particularly true of the most famous modern formalists, known as the *New Critics*, who dominated American criticism from the 1940s through the 1960s). Instead, formalists offer intense examinations of the relationship between form and meaning within a work, emphasizing the subtle complexity of how a work is arranged. This kind of close reading pays special attention to what are often described as *intrinsic* matters in a literary work, such as diction, irony, paradox, metaphor, and symbol, as well as larger elements, such as plot, characterization, and narrative technique. Formalists examine how these elements work together to give a coherent shape to a work while contributing to its meaning. The answers to the questions formalists raise about how the shape and effect of a work are related come from the work itself. Other kinds of information that go beyond the text—biography, history, politics, economics, and so on—are typically regarded by formalists as *extrinsic* matters, which are considerably less important than what goes on within the autonomous text.

Poetry especially lends itself to close readings because a poem's relative brevity allows for detailed analyses of nearly all its words and how they achieve their effects. For a student's formalist reading of how a pervasive sense of death is worked into a poem, see "A Reading of Dickinson's 'There's a certain Slant of light'" (p. 1578).

Formalist strategies are also useful for analyzing drama and fiction. In his well-known essay "The World of *Hamlet*," Maynard Mack explores Hamlet's character and predicament by paying close attention to the words and images that Shakespeare uses to build a world in which appearances mask reality and mystery is embedded in scene after scene. Mack points to recurring terms, such as *apparition*, *seems*, *assume*, and *put on*, as well as repeated images of acting, clothing, disease, and painting, to indicate the treacherous surface world Hamlet must penetrate to get to the truth. This pattern of deception provides an organizing principle around which Mack offers a reading of the entire play:

Hamlet's problem, in its crudest form, is simply the problem of the avenger: he must carry out the injunction of the ghost and kill the king. But this problem . . . is presented in terms of a certain kind of world. The ghost's injunction to act becomes so inextricably bound up for Hamlet with the character of the world in which the action must be taken—its mysteriousness, its baffling appearances, its deep consciousness of infection, frailty, and loss—that he cannot come to terms with either without coming to terms with both.

Although Mack places *Hamlet* in the tradition of revenge tragedy, his reading of the play emphasizes Shakespeare's arrangement of language rather than literary history as a means of providing an interpretation that accounts for various elements of the play. Mack's formalist strategy explores how diction reveals meaning and how repeated words and images evoke and reinforce important thematic significances.

For an example of a work in which the shape of the plot serves as the major organizing principle, let's examine Kate Chopin's "The Story of an Hour" (p. 15), a two-page short story that takes only a few minutes to read. With the story fresh in your mind, consider how you might approach it from a formalist perspective. A first reading probably results in surprise at the story's ending: a grieving wife "afflicted with a heart trouble" suddenly dies of a heart attack, not because she's learned that her kind and loving husband has been killed in a terrible train accident but because she discovers that he is very much alive. Clearly, we are faced with an ironic situation since there is such a powerful incongruity between what is expected to happen and what actually happens. A likely formalist strategy for analyzing this story would be to raise questions about the ironic ending. Is this merely a trick ending, or is it a carefully wrought culmination of other elements in the story so that in addition to creating surprise the ending snaps the story shut on an interesting and challenging theme? Formalists value such complexities over simple surprise effects.

A second, closer reading indicates that Chopin's third-person narrator presents the story in a manner similar to Josephine's gentle attempts to break the news about Brently Mallard's death. The story is told in "veiled hints that [reveal] in half concealing." But unlike Josephine, who tries to protect her sister's fragile heart from stress, the narrator seeks to reveal Mrs. Mallard's complex heart. A formalist would look back over the story for signs of the ending in the imagery. Although Mrs. Mallard grieves immediately and unreservedly when she hears about the train disaster, she soon begins to feel a different emotion as she looks out the window at "the tops of trees . . . all aquiver with the new spring life." This symbolic evocation of renewal and rebirth—along with "the delicious breath of rain," the sounds of life in the street, and the birds singing—causes her to feel, in spite of her own efforts to repress her thoughts and emotions, "free, free, free!" She feels alive with a sense of possibility, with a "clear and exalted perception" that she "would live for herself" instead of for and through her husband.

It is ironic that this ecstatic "self-assertion" is interpreted by Josephine as grief, but the crowning irony for this "goddess of Victory" is the doctors' assumption that she dies of joy rather than of the shock of having to abandon her newly discovered self once she realizes her husband is still alive. In the course of an hour, Mrs. Mallard's life is irretrievably changed: her husband's assumed accidental death frees her, but the fact that he lives and all the expectations imposed on her by his continued life kill her. She does,

indeed, die of a broken heart, but only Chopin's readers know the real ironic meaning of that explanation.

Although this brief discussion of some of the formal elements of Chopin's story does not describe all there is to say about how they produce an effect and create meaning, it does suggest the kinds of questions, issues, and evidence that a formalist strategy might raise in providing a close reading of the text itself.

BIOGRAPHICAL STRATEGIES

A knowledge of an author's life can help readers understand his or her work more fully. Events in a work might follow actual events in a writer's life just as characters might be based on people known by the author. Ernest Hemingway's "Soldier's Home" (p. 165) is a story about the difficulties of a World War I veteran named Krebs returning to his small hometown in Oklahoma, where he cannot adjust to the pious assumptions of his family and neighbors. He refuses to accept their innocent blindness to the horrors he has witnessed during the war. They have no sense of the brutality of modern life; instead they insist he resume his life as if nothing has happened. There is plenty of biographical evidence to indicate that Krebs's unwillingness to lie about his war experiences reflects Hemingway's own responses on his return to Oak Park, Illinois, in 1919. Krebs, like Hemingway, finds he has to leave the sentimentality, repressiveness, and smug complacency that threaten to render his experiences unreal: "the world they were in was not the world he was in."

An awareness of Hemingway's own war experiences and subsequent disillusionment with his hometown can be readily developed through available biographies, letters, and other works he wrote. Consider, for example, this passage from *By Force of Will: The Life and Art of Ernest Hemingway*, in which Scott Donaldson describes Hemingway's response to World War I:

In poems, as in [*A Farewell to Arms*], Hemingway expressed his distaste for the first war. The men who had to fight the war did not die well:

Soldiers pitch and cough and twitch—
All the world roars red and black;
Soldiers smother in a ditch,
Choking through the whole attack.

And what did they die for? They were "sucked in" by empty words and phrases—

King and country,
Christ Almighty,
And the rest,
Patriotism,

Democracy,
Honor—

which spelled death. The bitterness of these outbursts derived from the distinction Hemingway drew between the men on the line and those who started the wars that others had to fight.

This kind of information can help to deepen our understanding of just how empathetically Krebs is presented in the story. Relevant facts about Hemingway's life will not make "Soldier's Home" a better-written story than it is, but such information can make clearer the source of Hemingway's convictions and how his own experiences inform his major concerns as a storyteller.

Some formalist critics—some New Critics, for example—argue that interpretation should be based exclusively on internal evidence rather than on any biographical information outside the work. They argue that it is not possible to determine an author's intention and that the work must stand by itself. Although this is a useful caveat for keeping the work in focus, a reader who finds biography relevant would argue that biography can at the very least serve as a control on interpretation. A reader who, for example, finds Krebs at fault for not subscribing to the values of his hometown would be misreading the story, given both its tone and the biographical information available about the author. Although the narrator never *tells* the reader that Krebs is right or wrong for leaving town, the story's tone sides with his view of things. If, however, someone were to argue otherwise, insisting that the tone is not decisive and that Krebs's position is problematic, a reader familiar with Hemingway's own reactions could refute that argument with a powerful confirmation of Krebs's instincts to withdraw. Hence, many readers find biography useful for interpretation.

However, it is also worth noting that biographical information can complicate a work. Chopin's "The Story of an Hour" presents a repressed wife's momentary discovery of what freedom from her husband might mean to her. She awakens to a new sense of herself when she learns of her husband's death, only to collapse of a heart attack when she sees that he is alive. Readers might be tempted to interpret this story as Chopin's fictionalized commentary about her own marriage because her husband died twelve years before she wrote the story and seven years before she began writing fiction seriously. Biographers seem to agree, however, that Chopin's marriage was evidently satisfying to her and that she was not oppressed by her husband and did not feel oppressed.

Moreover, consider this diary entry from only one month after Chopin wrote the story (quoted by Per Seyersted in *Kate Chopin: A Critical Biography*):

If it were possible for my husband and my mother to come back to earth, I feel that I would unhesitatingly give up everything that has come into my life since they left it and join my existence again with theirs. To do that, I would have to forget the past ten years of my growth—my real growth. But I would take back a little wisdom with me; it would be the spirit of perfect acquiescence.

This passage raises provocative questions instead of resolving them. How does that “spirit of perfect acquiescence” relate to Mrs. Mallard’s insistence that she “would live for herself”? Why would Chopin be willing to “forget the past ten years of . . . growth” given her protagonist’s desire for “self-assertion”? Although these and other questions raised by the diary entry cannot be answered here, this kind of biographical perspective certainly adds to the possibilities of interpretation.

Sometimes biographical information does not change our understanding so much as it enriches our appreciation of a work. It matters, for instance, that much of John Milton’s poetry, so rich in visual imagery, was written after he became blind; and it is just as significant — to shift to a musical example — that a number of Ludwig van Beethoven’s greatest works, including the Ninth Symphony, were composed after he succumbed to total deafness.

PSYCHOLOGICAL STRATEGIES

Given the enormous influence that Sigmund Freud’s psychoanalytic theories have had on twentieth-century interpretations of human behavior, it is nearly inevitable that most people have some familiarity with his ideas concerning dreams, unconscious desires, and sexual repression, as well as his terms for different aspects of the psyche — the id, ego, and superego. Psychological approaches to literature draw on Freud’s theories and other psychoanalytic theories to understand more fully the text, the writer, and the reader. Critics use such approaches to explore the motivations of characters and the symbolic meanings of events, while biographers speculate about a writer’s own motivations — conscious or unconscious — in a literary work. Psychological approaches are also used to describe and analyze the reader’s personal responses to a text.

Although it is not feasible to explain psychoanalytic terms and concepts in so brief a space as this, it is possible to suggest the nature of a psychological approach. It is a strategy based heavily on the idea of the existence of a human unconscious — those impulses, desires, and feelings that a person is unaware of but that influence emotions and behavior.

Central to a number of psychoanalytic critical readings is Freud’s concept of what he called the *Oedipus complex*, a term derived from Sophocles’ tragedy *Oedipus the King* (p. 1102). This complex is predicated on a boy’s unconscious rivalry with his father for his mother’s love and his desire to eliminate his father in order to take his father’s place with his mother. The female version of the psychological conflict is known as the *Electra complex*, a term used to describe a daughter’s unconscious rivalry for her father. The name comes from a Greek legend about Electra, who avenged the death of her father, Agamemnon, by plotting the death of her mother, Clytemnestra. In *The Interpretation of Dreams*, Freud explains why *Oedipus the King* “moves a

modern audience no less than it did the contemporary Greek one.” What unites their powerful attraction to the play is an unconscious response:

There must be something which makes a voice within us ready to recognize the compelling force of destiny in the *Oedipus*. . . . His destiny moves us only because it might have been ours — because the oracle laid the same curse upon us before our birth as upon him. It is the fate of all of us, perhaps, to direct our first sexual impulse towards our mother and our first hatred and our first murderous wish against our father. Our dreams convince us that this is so. King Oedipus, who slew his father Laius and married his mother Jocasta, merely shows us the fulfillment of our own childhood wishes . . . and we shrink back from him with the whole force of the repression by which those wishes have since that time been held down within us.

In this passage Freud interprets the unconscious motives of Sophocles in writing the play, Oedipus in acting within it, and the audience in responding to it.

A further application of the Oedipus complex can be observed in a classic interpretation of *Hamlet* by Ernest Jones, who used this concept to explain why Hamlet delays in avenging his father’s death. This reading has been tightly summarized by Norman Holland, a recent psychoanalytic critic, in *The Shakespearean Imagination*. Holland shapes the issues into four major components:

One, people over the centuries have been unable to say why Hamlet delays in killing the man who murdered his father and married his mother. Two, psychoanalytic experience shows that every child wants to do just exactly that. Three, Hamlet delays because he cannot punish Claudius for doing what he himself wished to do as a child and, unconsciously, still wishes to do: he would be punishing himself. Four, the fact that this wish is unconscious explains why people could not explain Hamlet’s delay.

Although the Oedipus complex is, of course, not relevant to all psychological interpretations of literature, interpretations involving this complex do offer a useful example of how psychoanalytic critics tend to approach a text.

The situation in which Mrs. Mallard finds herself in Chopin’s “The Story of an Hour” is not related to an Oedipus complex, but it is clear that news of her husband’s death has released powerful unconscious desires for freedom that she had previously suppressed. As she grieved, “something” was “coming to her and she was waiting for it, fearfully.” What comes to her is what she senses about the life outside her window; that’s the stimulus, but the true source of what was to “possess her,” which she strove to “beat . . . back with her [conscious] will” is her desperate desire for the autonomy and fulfillment she had been unable to admit did not exist in her marriage. A psychological approach to her story amounts to a case study in the destructive nature of self-repression. Moreover, the story might reflect Chopin’s own views of her marriage — despite her conscious statements about her loving husband. And what about the reader’s

response? How might a psychological approach account for different responses in female and male readers to Mrs. Mallard's death? One needn't be versed in psychoanalytic terms to entertain this question.

HISTORICAL STRATEGIES

Historians sometimes use literature as a window onto the past because literature frequently provides the nuances of a historic period that cannot be readily perceived through other sources. The characters in Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852) display, for example, a complex set of white attitudes toward blacks in mid-nineteenth-century America that is absent from more traditional historic documents, such as census statistics or state laws. Another way of approaching the relationship between literature and history, however, is to use history as a means of understanding a literary work more clearly. The plot pattern of pursuit, escape, and capture in nineteenth-century slave narratives had a significant influence on Stowe's plotting of action in *Uncle Tom's Cabin*. This relationship demonstrates that the writing contemporary to an author is an important element of the history that helps to shape a work. There are many ways to talk about the historical and cultural dimensions of a work. Such readings treat a literary text as a document reflecting, producing, or being produced by the social conditions of its time, giving equal focus to the social milieu and the work itself. Four historical strategies that have been especially influential are literary history criticism, Marxist criticism, new historicist criticism, and cultural criticism.

Literary History Criticism

Literary historians shift the emphasis from the period to the work. Hence a literary historian might also examine mid-nineteenth-century abolitionist attitudes toward blacks to determine whether Stowe's novel is representative of those views or significantly to the right or left of them. Such a study might even indicate how closely the book reflects racial attitudes of twentieth-century readers. A work of literature may transcend time to the extent that it addresses the concerns of readers over a span of decades or centuries, but it remains for the literary historian a part of the past in which it was composed, a past that can reveal more fully a work's language, ideas, and purposes.

Literary historians move beyond both the facts of an author's personal life and the text itself to the social and intellectual currents in which the author composed the work. They place the work in the context of its time (as do many critical biographers, who write "life and times" studies), and sometimes they make connections with other literary works that may have influenced the author. The basic strategy of literary historians is to illumi-

nate the historic background in order to shed light on some aspect of the work itself.

In Hemingway's "Soldier's Home" we learn that Krebs had been at Belleau Wood, Soissons, Champagne, St. Mihiel, and the Argonne. Although nothing is said of these battles in the story, they were among the bloodiest of the war; the wholesale butchery and staggering casualties incurred by both sides make credible the way Krebs's unstated but lingering memories have turned him into a psychological prisoner of war. Knowing something about the ferocity of those battles helps us account for Krebs's response in the story. Moreover, we can more fully appreciate Hemingway's refusal to have Krebs lie about the realities of war for the folks back home if we are aware of the numerous poems, stories, and plays published during World War I that presented war as a glorious, manly, transcendent sacrifice for God and country. Juxtaposing those works with "Soldier's Home" brings the differences into sharp focus.

Similarly, a reading of William Blake's poem "London" (p. 669) is less complete if we do not know of the horrific social conditions—the poverty, disease, exploitation, and hypocrisy—that characterized the city Blake laments in the late eighteenth century.

One last example: the repression expressed in the lines on Mrs. Mallard's face is more distinctly seen if Chopin's "The Story of an Hour" is placed in the context of "the women's question" as it continued to develop in the 1890s. Mrs. Mallard's impulse toward "self-assertion" runs parallel with a growing women's movement away from the role of long-suffering housewife. This desire was widely regarded by traditionalists as a form of dangerous selfishness that was considered as unnatural as it was immoral. It is no wonder that Chopin raises the question of whether Mrs. Mallard's sense of freedom owing to her husband's death isn't a selfish, "monstrous joy." Mrs. Mallard, however, dismisses this question as "trivial" in the face of her new perception of life, a dismissal that Chopin endorses by way of the story's ironic ending. The larger social context of this story would have been more apparent to Chopin's readers in 1894 than it is to readers in the 2000s. That is why a historical reconstruction of the limitations placed on married women helps to explain the pressures, tensions, and momentary—only momentary—release that Mrs. Mallard experiences.

Marxist Criticism

Marxist readings developed from the heightened interest in radical reform during the 1930s, when many critics looked to literature as a means of furthering proletarian social and economic goals, based largely on the writings of Karl Marx. *Marxist critics* focus on the ideological content of a work—its explicit and implicit assumptions and values about matters such as culture, race, class, and power. Marxist studies typically aim at revealing and clarifying ideological issues and also correcting social injustices. Some Marxist critics have used literature to describe the competing

socioeconomic interests that too often advance capitalist money and power rather than socialist morality and justice. They argue that criticism, like literature, is essentially political because it either challenges or supports economic oppression. Even if criticism attempts to ignore class conflicts, it is politicized, according to Marxists, because it supports the status quo.

It is not surprising that Marxist critics pay more attention to the content and themes of literature than to its form. A Marxist critic would more likely be concerned with the exploitive economic forces that cause Willy Loman to feel trapped in Miller's *Death of a Salesman* (p. 1372) than with the playwright's use of nonrealistic dramatic techniques to reveal Loman's inner thoughts. Similarly, a Marxist reading of Chopin's "The Story of an Hour" might draw on the evidence made available in a book published only a few years after the story by Charlotte Perkins Gilman titled *Women and Economics: A Study of the Economic Relation between Men and Women as a Factor in Social Evolution* (1898). An examination of this study could help explain how some of the "repression" Mrs. Mallard experiences was generated by the socioeconomic structure contemporary to her and how Chopin challenges the validity of that structure by having Mrs. Mallard resist it with her very life. A Marxist reading would see the protagonist's conflict as not only an individual issue but part of a larger class struggle.

New Historicist Criticism

Since the 1960s a development in historical approaches to literature known as *new historicism* has emphasized the interaction between the historic context of a work and a modern reader's understanding and interpretation of the work. In contrast to many traditional literary historians, however, new historicists attempt to describe the culture of a period by reading many different kinds of texts that traditional literary historians might have previously left for economists, sociologists, and anthropologists. New historicists attempt to read a period in all its dimensions, including political, economic, social, and aesthetic concerns. These considerations could be used to explain the pressures that destroy Mrs. Mallard. A new historicist might examine the story and the public attitudes toward women contemporary to "The Story of an Hour" as well as documents such as suffragist tracts and medical diagnoses to explore how the same forces—expectations about how women are supposed to feel, think, and behave—shape different kinds of texts and how these texts influence one another. A new historicist might, for example, examine medical records for evidence of "nervousness" and "hysteria" as common diagnoses for women who led lives regarded as too independent by their contemporaries.

Without an awareness of just how selfish and self-destructive Mrs. Mallard's impulses would have been in the eyes of her contemporaries, readers in the twenty-first century might miss the pervasive pressures

embedded not only in her marriage but in the social fabric surrounding her. Her death is made more understandable by such an awareness. The doctors who diagnose her as suffering from "the joy that kills" are not merely insensitive or stupid; they represent a contrasting set of assumptions and values that are as historic and real as Mrs. Mallard's yearnings.

New historicist criticism acknowledges more fully than traditional historical approaches the competing nature of readings of the past and thereby tends to offer new emphases and perspectives. New historicism reminds us that there is not only one historic context for "The Story of an Hour." Those doctors reveal additional dimensions of late-nineteenth-century social attitudes that warrant our attention, whether we agree with them or not. By emphasizing that historical perceptions are governed, at least in part, by our own concerns and preoccupations, new historicists sensitize us to the fact that the history on which we choose to focus is colored by being reconstructed from our own present moment. This reconstructed history affects our reading of texts.

Cultural Criticism

Cultural critics, like new historicists, focus on the historical contexts of a literary work, but they pay particular attention to popular manifestations of social, political, and economic contexts. Popular culture—mass-produced and -consumed cultural artifacts, today ranging from advertising to popular fiction to television to rock music—and "high" culture are given equal emphasis. A cultural critic might be interested in looking at how Baz Luhrmann's movie version of *Romeo + Juliet* (1996) was influenced by the fragmentary nature of MTV videos. Adding the "low" art of everyday life to "high" art opens up previously unexpected and unexplored areas of criticism. Cultural critics use widely eclectic strategies drawn from new historicism, psychology, gender studies, and deconstructionism (to name only a handful of approaches) to analyze not only literary texts but radio talk shows, comic strips, calendar art, commercials, travel guides, and baseball cards. Because all human activity falls within the ken of cultural criticism, nothing is too minor or major, obscure or pervasive, to escape the range of its analytic vision.

Cultural criticism also includes *postcolonial criticism*, the study of cultural behavior and expression in relationship to the formerly colonized world. Postcolonial criticism refers to the analysis of literary works written by writers from countries and cultures that at one time were controlled by colonizing powers—such as Indian writers during or after British colonial rule. The term also refers to the analysis of literary works written about colonial cultures by writers from the colonizing country. Many of these kinds of analyses point out how writers from colonial powers sometimes misrepresent colonized cultures by reflecting more their own values: Joseph Conrad's *Heart of Darkness* (published in 1899) represents African

culture differently than Chinua Achebe's *Things Fall Apart* does, for example. Cultural criticism and postcolonial criticism represent a broad range of approaches to examining race, gender, and class in historical contexts in a variety of cultures.

A cultural critic's approach to Chopin's "The Story of an Hour" might emphasize how the story reflects the potential dangers and horrors of train travel in the 1890s or it might examine how heart disease was often misdiagnosed by physicians or used as a metaphor in Mrs. Mallard's culture for a variety of emotional conditions. Each of these perspectives can serve to create a wider and more informed understanding of the story.

GENDER STRATEGIES

Gender critics explore how ideas about men and women — what is masculine and feminine — can be regarded as socially constructed by particular cultures. According to some critics, sex is determined by simple biological and anatomical categories of male or female, and gender is determined by a culture's values. Thus, ideas about gender and what constitutes masculine and feminine behavior are created by cultural institutions and conditioning. A gender critic might, for example, focus on Chopin's characterization of an emotionally sensitive Mrs. Mallard and a rational, composed husband in "The Story of an Hour" as a manifestation of socially constructed gender identity in the 1890s. *Gender criticism* expands categories and definitions of what is masculine or feminine and tends to regard sexuality as more complex than merely masculine or feminine, heterosexual or homosexual. Gender criticism, therefore, has come to include gay and lesbian criticism as well as feminist criticism. Although there are complex and sometimes problematic relationships among these approaches because some critics argue that heterosexuals and homosexuals are profoundly biologically different, gay and lesbian criticism, like feminist criticism, can be usefully regarded as a subset of gender criticism.

Feminist Criticism

Like Marxist critics, *feminist critics* reading "The Story of an Hour" would also be interested in Charlotte Perkins Gilman's *Women and Economics: A Study of the Economic Relation between Men and Women as a Factor in Social Evolution* (1898) because they seek to correct or supplement what they regard as a predominantly male-dominated critical perspective with a feminist consciousness. Like other forms of sociological criticism, feminist criticism places literature in a social context, and, like those of Marxist criticism, its analyses often have sociopolitical purposes — explaining, for example, how images of women in literature reflect the patriarchal social forces that have impeded women's efforts to achieve full equality with men.

Feminists have analyzed literature by both men and women in an effort to understand literary representations of women as well as the writers and cultures that create them. Related to concerns about how gender affects the way men and women write about each other is an interest in whether women use language differently from the way men do. Consequently, feminist critics' approach to literature is characterized by the use of a broad range of disciplines, including history, sociology, psychology, and linguistics, to provide a perspective sensitive to feminist issues.

A feminist approach to Chopin's "The Story of an Hour" might explore the psychological stress created by the expectations that marriage imposes on Mrs. Mallard, expectations that literally and figuratively break her heart. Given that her husband is kind and loving, the issue is not her being married to Brently but her being married at all. Chopin presents marriage as an institution that creates in both men and women the assumed "right to impose a private will upon a fellow-creature." That "right," however, is seen, especially from a feminist perspective, as primarily imposed on women by men. A feminist critic might note, for instance, that the protagonist is introduced as "Mrs. Mallard" (we learn that her first name is Louise only later); she is defined by her marital status and her husband's name, a name whose origin from the Old French is related to the word *masle*, which means "male." The appropriateness of her name points up the fact that her emotions and the cause of her death are interpreted in male terms by the doctors. The value of a feminist perspective on this work can be readily discerned if a reader imagines Mrs. Mallard's story being told from the point of view of one of the doctors who diagnoses the cause of her death as a weak heart rather than as a fierce struggle.

Gay and Lesbian Criticism

Gay and lesbian critics focus on a variety of issues, including how homosexuals are represented in literature, how they read literature, and whether sexuality and gender are culturally constructed or innate. Gay critics have produced new readings of works by and discovered homosexual concerns in writers such as Herman Melville and Henry James, while lesbian critics have done the same for the works of writers such as Emily Dickinson and Toni Morrison. A lesbian reading of "The Story of an Hour," for example, might consider whether Mrs. Mallard's ecstatic feeling of relief — produced by the belief that her marriage is over owing to the presumed death of her husband — isn't also a rejection of her heterosexual identity. Perhaps her glimpse of future freedom, evoked by feminine images of a newly discovered nature "all aquiver with the new spring of life," embraces a repressed new sexual identity that "was too subtle and elusive to name" but that was "approaching to possess her" no matter how much she "was striving to beat it back with her will." Although gay and lesbian readings often raise significant interpretive controversies among critics, they have opened up provocative discussions of seemingly familiar texts.

MYTHOLOGICAL STRATEGIES

Mythological approaches to literature attempt to identify what in a work creates deep universal responses in readers. Whereas psychological critics interpret the symbolic meanings of characters and actions in order to understand more fully the unconscious dimensions of an author's mind, a character's motivation, or a reader's response, *mythological critics* (also frequently referred to as *archetypal critics*) interpret the hopes, fears, and expectations of entire cultures.

In this context myth is not to be understood simply as referring to stories about imaginary gods who perform astonishing feats in the causes of love, jealousy, or hatred. Nor are myths to be judged as merely erroneous, primitive accounts of how nature runs its course and humanity its affairs. Instead, literary critics use myths as a strategy for understanding how human beings try to account for their lives symbolically. Myths can be a window into a culture's deepest perceptions about itself because myths attempt to explain what otherwise seems unexplainable: a people's origin, purpose, and destiny.

All human beings have a need to make sense of their lives, whether they are concerned about their natural surroundings, the seasons, sexuality, birth, death, or the very meaning of existence. Myths help people organize their experiences; these systems of belief (less formally held than religious or political tenets but no less important) embody a culture's assumptions and values. What is important to the mythological critic is not the validity or truth of those assumptions and values; what matters is that they reveal common human concerns.

It is not surprising that although the details of mythic stories vary enormously, the essential patterns are often similar because these myths attempt to explain universal experiences. There are, for example, numerous myths that redeem humanity from permanent death through a hero's resurrection and rebirth. The resurrection of Jesus symbolizes for Christians the ultimate defeat of death and coincides with the rebirth of nature's fertility in spring. Features of this rebirth parallel the Greek myths of Adonis and Hyacinth, who die but are subsequently transformed into living flowers; there are also similarities that connect these stories to the reincarnation of the Indian Buddha or the rebirth of the Egyptian Osiris. Important differences exist among these stories, but each reflects a basic human need to limit the power of death and to hope for eternal life.

Mythological critics look for underlying, recurrent patterns in literature that reveal universal meanings and basic human experiences for readers regardless of when or where they live. The characters, images, and themes that symbolically embody these meanings and experiences are called *archetypes*. This term designates universal symbols that evoke deep and perhaps unconscious responses in a reader because archetypes bring with them our hopes and fears since the beginning of human time. Surely one of the most powerfully compelling archetypes is the death and rebirth

theme that relates the human life cycle to the cycle of the seasons. Many others could be cited and would be exhausted only after all human concerns were cataloged, but a few examples can suggest some of the range of plots, images, and characters addressed.

Among the most common literary archetypes are stories of quests, initiations, scapegoats, meditative withdrawals, descents to the underworld, and heavenly ascents. These stories are often filled with archetypal images — bodies of water that may symbolize the unconscious or eternity or baptismal rebirth; rising suns, suggesting reawakening and enlightenment; setting suns, pointing toward death; colors such as green, evocative of growth and fertility, or black, indicating chaos, evil, and death. Along the way are earth mothers, fatal women, wise old men, desert places, and paradisaical gardens. No doubt your own reading has introduced you to any number of archetypal plots, images, and characters.

Mythological critics attempt to explain how archetypes are embodied in literary works. Employing various disciplines, these critics articulate the power a literary work has over us. Some critics are deeply grounded in classical literature, whereas others are more conversant with philology, anthropology, psychology, or cultural history. Whatever their emphases, however, mythological critics examine the elements of a work in order to make larger connections that explain the work's lasting appeal.

A mythological reading of Sophocles' *Oedipus the King*, for example, might focus on the relationship between Oedipus's role as a scapegoat and the plague and drought that threaten to destroy Thebes. The city is saved and the fertility of its fields restored only after the corruption is located in Oedipus. His subsequent atonement symbolically provides a kind of rebirth for the city. Thus, the plot recapitulates ancient rites in which the well-being of a king was directly linked to the welfare of his people. If a leader was sick or corrupt, he had to be replaced in order to guarantee the health of the community.

A similar pattern can be seen in the rottenness that Shakespeare exposes in Hamlet's Denmark. *Hamlet* reveals an archetypal pattern similar to that of *Oedipus the King*: not until the hero sorts out the corruption in his world and in himself can vitality and health be restored in his world. Hamlet avenges his father's death and becomes a scapegoat in the process. When he fully accepts his responsibility to set things right, he is swept away along with the tide of intrigue and corruption that has polluted life in Denmark. The new order — established by Fortinbras at the play's end — is achieved precisely because Hamlet is willing and finally able to sacrifice himself in a necessary purgation of the diseased state.

These kinds of archetypal patterns exist potentially in any literary period. Consider how in Chopin's "The Story of an Hour" Mrs. Mallard's life parallels the end of winter and the earth's renewal in spring. When she feels a surge of new life after grieving over her husband's death, her own sensibilities are closely aligned with the "new spring life" that is "all aquiver" outside her window. Although she initially tries to resist that

renewal by “beat[ing] it back with her will,” she cannot control the life force that surges within her and all around her. When she finally gives herself to the energy and life she experiences, she feels triumphant—like a “goddess of Victory.” But this victory is short lived when she learns that her husband is still alive and with him all the obligations that made her marriage feel like a wasteland. Her death is an ironic version of a rebirth ritual. The coming of spring is an ironic contrast to her own discovery that she can no longer live a repressed, circumscribed life with her husband. Death turns out to be preferable to the living death that her marriage means to her. Although spring will go on, this “goddess of Victory” is defeated by a devastating social contract. The old, corrupt order continues, and that for Chopin is a cruel irony that mythological critics would see as an unnatural disruption of the nature of things.

READER-RESPONSE STRATEGIES

Reader-response criticism, as its name implies, focuses its attention on the reader rather than the work itself. This approach to literature describes what goes on in the reader’s mind during the process of reading a text. In a sense, all critical approaches (especially psychological and mythological criticism) concern themselves with a reader’s response to literature, but there is a stronger emphasis in reader-response criticism on the reader’s active construction of the text. Although many critical theories inform reader-response criticism, all **reader-response critics** aim to describe the reader’s experience of a work: in effect we get a reading of the reader, who comes to the work with certain expectations and assumptions, which are either met or not met. Hence the consciousness of the reader—produced by reading the work—is the subject matter of reader-response critics. Just as writing is a creative act, reading is, since it also produces a text.

Reader-response critics do not assume that a literary work is a finished product with fixed formal properties, as, for example, formalist critics do. Instead, the literary work is seen as an evolving creation of the reader as he or she processes characters, plots, images, and other elements while reading. Some reader-response critics argue that this act of creative reading is, to a degree, controlled by the text, but it can produce many interpretations of the same text by different readers. There is no single definitive reading of a work, because the crucial assumption is that readers create rather than discover meanings in texts. Readers who have gone back to works they had read earlier in their lives often find that a later reading draws very different responses from them. What earlier seemed unimportant is now crucial; what at first seemed central is now barely worth noting. The reason, put simply, is that two different people have read the same text. Reader-response critics are not after the “correct” reading of the text or what the

author presumably intended; instead they are interested in the reader’s experience with the text.

These experiences change with readers; although the text remains the same, the readers do not. Social and cultural values influence readings, so that, for example, an avowed Marxist would be likely to come away from Miller’s *Death of a Salesman* with a very different view of American capitalism than that of, say, a successful sales representative, who might attribute Willy Loman’s fall more to his character than to the American economic system. Moreover, readers from different time periods respond differently to texts. An Elizabethan—concerned perhaps with the stability of monarchical rule—might respond differently to Hamlet’s problems than would a twenty-first-century reader well versed in psychology and concepts of what Freud called the Oedipus complex. This is not to say that anything goes, that Miller’s play can be read as an amoral defense of cheating and rapacious business practices or that *Hamlet* is about the dangers of living away from home. The text does, after all, establish some limits that allow us to reject certain readings as erroneous. But reader-response critics do reject formalist approaches that describe a literary work as a self-contained object, the meaning of which can be determined without reference to any extrinsic matters, such as the social and cultural values assumed by either the author or the reader.

Reader-response criticism calls attention to how we read and what influences our readings. It does not attempt to define what a literary work means on the page but rather what it does to an informed reader, a reader who understands the language and conventions used in a given work. Reader-response criticism is not a rationale for mistaken or bizarre readings of works but an exploration of the possibilities for a plurality of readings shaped by readers’ experiences with the text. This kind of strategy can help us understand how our responses are shaped by both the text and ourselves.

Chopin’s “The Story of an Hour” illustrates how reader-response critical strategies read the reader. Chopin doesn’t say that Mrs. Mallard’s marriage is repressive; instead, that troubling fact dawns on the reader at the same time that the recognition forces its way into Mrs. Mallard’s consciousness. Her surprise is also the reader’s because although she remains in the midst of intense grief, she is on the threshold of a startling discovery about the new possibilities life offers. How the reader responds to that discovery, however, is not entirely controlled by Chopin. One reader, perhaps someone who has recently lost a spouse, might find Mrs. Mallard’s “joy” indeed “monstrous” and selfish. Certainly that’s how Mrs. Mallard’s doctors—the seemingly authoritative diagnosticians in the story—would very likely read her. But for other readers—especially twenty-first-century readers steeped in feminist values—Mrs. Mallard’s feelings require no justification. Such readers might find Chopin’s ending to the story more ironic than she seems to have intended because Mrs. Mallard’s death could be

read as Chopin's inability to envision a protagonist who has the strength of her convictions. In contrast, a reader in 1894 might have seen the ending as Mrs. Mallard's only escape from the repressive marriage her husband's assumed death suddenly allowed her to see. A reader in our times probably would argue that it was the marriage that should have died rather than Mrs. Mallard, that she had other alternatives, not just obligations (as the doctors would have insisted), to consider.

By imagining different readers, we can imagine a variety of responses to the story that are influenced by the readers' own impressions, memories, or experiences with marriage. Such imagining suggests the ways in which reader-response criticism opens up texts to a number of interpretations. As one final example, consider how readers' responses to "The Story of an Hour" would be affected if it were printed in two different magazines, read in the context of either *Ms.* or *Good Housekeeping*. What assumptions and beliefs would each magazine's readership be likely to bring to the story? How do you think the respective experiences and values of each magazine's readers would influence their readings? For a sample reader-response student paper on "The Story of an Hour," see page 19.

DECONSTRUCTIONIST STRATEGIES

Deconstructionist critics insist that literary works do not yield fixed, single meanings. They argue that there can be no absolute knowledge about anything because language can never say what we intend it to mean. Anything we write conveys meanings we did not intend, so the deconstructionist argument goes. Language is not a precise instrument but a power whose meanings are caught in an endless web of possibilities that cannot be untangled. Accordingly, any idea or statement that insists on being understood separately can ultimately be "deconstructed" to reveal its relations and connections to contradictory and opposite meanings.

Unlike other forms of criticism, **deconstructionism** seeks to destabilize meanings instead of establishing them. In contrast to formalists such as the New Critics, who closely examine a work in order to call attention to how its various components interact to establish a unified whole, deconstructionists try to show how a close examination of the language in a text inevitably reveals conflicting, contradictory impulses that "deconstruct" or break down its apparent unity.

Although deconstructionists and New Critics both examine the language of a text closely, deconstructionists focus on the gaps and ambiguities that reveal a text's instability and indeterminacy, whereas New Critics look for patterns that explain how the text's fixed meaning is structured. Deconstructionists painstakingly examine the competing meanings within the text rather than attempting to resolve them into a unified whole.

The questions deconstructionists ask are aimed at discovering and describing how a variety of possible readings are generated by the elements of a text. In contrast to a New Critic's concerns about the ultimate meaning of a work, a deconstructionist is primarily interested in how the use of language — diction, tone, metaphor, symbol, and so on — yields only provisional, not definitive, meanings. Consider, for example, the following excerpt from an American Puritan poet, Anne Bradstreet. The excerpt is from "The Flesh and the Spirit" (1678), which consists of an allegorical debate between two sisters, the body and the soul. During the course of the debate, Flesh, a consummate materialist, insists that Spirit values ideas that do not exist and that her faith in idealism is both unwarranted and insubstantial in the face of the material values that earth has to offer — riches, fame, and physical pleasure. Spirit, however, rejects the materialistic worldly argument that the only ultimate reality is physical reality and pledges her faith in God:

Mine eye doth pierce the heavens and see
 What is invisible to thee.
 My garments are not silk nor gold,
 Nor such like trash which earth doth hold,
 But royal robes I shall have on,
 More glorious than the glist'ning sun;
 My crown not diamonds, pearls, and gold,
 But such as angels' heads enfold
 The city where I hope to dwell,
 There's none on earth can parallel;
 The stately walls both high and strong,
 Are made of precious jasper stone;
 The gates of pearl, both rich and clear,
 And angels are for porters there;
 The streets thereof transparent gold,
 Such as no eye did e'er behold;
 A crystal river there doth run,
 Which doth proceed from the Lamb's throne.

A deconstructionist would point out that Spirit's language — her use of material images such as jasper stone, pearl, gold, and crystal — cancels the explicit meaning of the passage by offering a supermaterialistic reward to the spiritually faithful. Her language, in short, deconstructs her intended meaning by employing the same images that Flesh would use to describe the rewards of the physical world. A deconstructionist reading, then, reveals the impossibility of talking about the invisible and spiritual worlds without using materialistic (that is, metaphoric) language. Thus Spirit's very language demonstrates a contradiction and conflict in her conviction that the world of here and now must be rejected for the hereafter. Her language deconstructs her meaning.

Deconstructionists look for ways to question and extend the meanings

of a text. A deconstructionist might find, for example, the ironic ending of Chopin's "The Story of an Hour" less tidy and conclusive than would a New Critic, who might attribute Mrs. Mallard's death to her sense of lost personal freedom. A deconstructionist might use the story's ending to suggest that the narrative shares the doctors' inability to imagine a life for Mrs. Mallard apart from her husband. As difficult as it is controversial, deconstructionism is not easily summarized or paraphrased.

Reading and Writing



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I can't write five words but that I change seven.

— DOROTHY PARKER

THE PURPOSE AND VALUE OF WRITING ABOUT LITERATURE

Introductory literature courses typically include three components — reading, discussion, and writing. Students usually find the readings a pleasure, the class discussions a revelation, and the writing assignments — at least initially — a little intimidating. Writing an analysis of Melville's use of walls in "Bartleby, the Scrivener" (p. 124), for example, may seem considerably more daunting than making a case for animal rights or analyzing a campus newspaper editorial that calls for grade reforms. Like Bartleby, you might want to respond with "I would prefer not to." Literary topics are not, however, all that different from the kinds of papers assigned in English composition courses; many of the same skills are required for both. Regardless of the type of paper, you must develop a thesis and support it with evidence in language that is clear and persuasive.

Whether the subject matter is a marketing survey, a political issue, or a literary work, writing is a method of communicating information and perceptions. Writing teaches. But before writing becomes an instrument for