

See if you can answer the following questions. Feel free to use notes, books, even your friends.

1. The term "defamiliarization" is common in one of the formalist approaches mentioned above. What does the term mean and what does it have to do specifically with literary language?
2. What would a New Critic argue about the following claim: "In his 'Sonnet #73' Shakespeare expresses his keen and deeply felt grasp on the terrible reality of human mortality."
3. Ferdinand de Saussure was not a literary scholar but an early 20th-century Swiss linguist who defined the nature of a linguistic "sign" [word] as consisting of a "signifier" and a "signified." Why has this concept been so prominent in more recent studies of literature?
4. Given the basic ideas about literature of the two major approaches, why would the New Critics see the Structuralists as so threatening or dangerous? (Explain with reference to a particular work—perhaps Donne's "Valediction").
5. Marxist criticism tends to conceive of literature as a reflection and/or product of an ideology which is itself shaped by the economic structure of a particular historical moment. Explain how this might illuminate Heathcliff's role in Wuthering Heights.
6. Here is a widely held belief about the formation of human character: "Once a person becomes rational and is able to recognize that individual needs and desires must be secondary to the well-being of the collective society, then that person is a mature adult who is fully aware of, in control of, and responsible for his or her actions." Would Freud agree with this claim?
7. One common endeavor of feminist criticism is to recover literary works that have been lost in the dust of history. Why would this be an important task for a feminist critic?