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# Literary Theory From Plato To Barthes

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Plato on Poetry

From Plato to the Present

From Plato to the Present: A Reader

Literature Against Philosophy, Plato to Derrida

'Since at least Plato ...' and Other Postmodernist Myths

Plato and Aristotle on Poetry

Literary Criticism from Plato to Postmodernism

Literary Criticism and Theory

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From Plato to the Present

The Humanistic Alternative

An Introductory History

The Theory of Criticism from Plato to the Present

From Plato to Postcolonialism

Ion; Republic 376e-398b9; Republic 595-608b10

Literature, Criticism, and the Theory of Signs

The Johns Hopkins Guide to Literary Theory and Criticism

A Literary Introduction to Plato and Aristotle

The Cambridge History of Literary Criticism: Volume 7, Modernism and the New Criticism

Literary Criticism

Rethinking the Rhetorical Tradition

Literary Criticism and Theory

An Introduction to Theory and Practice

The Complete Idiot's Guide to Literary Theory and Criticism

A Reader

A Reader Friendly Look at the Schools of Thought That Shaped the Books We Love

Interpreting Metaphorical Language from Plato to the Present

Literary Criticism from Plato to the Present

Literary Theory from Plato to Barthes

Literary Criticism

An Introduction

Modern Literary Criticism and Theory

The Origins of Criticism

Poetry and Criticism Before Plato (Routledge Revivals)

A History of Literary Criticism and Theory

Literary Criticism in Antiquity

Literary Theory

Interpretation and Authority in Early Greek Theories of Poetry

The Theory of Criticism

## JAMARCUS JOEL

Plato on Poetry John Wiley & Sons

This introduction to literary theory and criticism, its historical development and the variety of theoretical positions or schools of criticism, is designed to help students take conscious, informed and intelligent choices concerning their own methods of literary interpretation. Plato to Henry James. It discusses each of the eight basic schools of theoretical positions concerning literary theory and criticism separately: new criticism; reader-response criticism; structuralism; deconstruction; psychoanalytic criticism; feminism; Marxism; and new historicism. Three works of literature are included: Nathaniel Hawthorne's story, *Young Goodman Brown*; Robert Browning's poem, *My Last Duchess*; and Susan Glaspell's play, *Trifles*.

From Plato to the Present Cambridge University Press

Combining literary and philosophical analysis, this study defends an utterly innovative reading of the early history of poetics. It is the first to argue that there is a distinctively Socratic view of poetry and the first to connect the Socratic view of poetry with earlier literary tradition. Literary theory is usually said to begin with Plato's famous critique of poetry in the *Republic*. Grace Ledbetter challenges this entrenched assumption by arguing that Plato's earlier dialogues *Ion*, *Protagoras*, and *Apology* introduce a distinctively Socratic theory of poetry that responds polemically to traditional poets as rival theorists. Ledbetter tracks the sources of this Socratic response by introducing separate readings of the poetics implicit in the poetry of Homer,

Hesiod, and Pindar. Examining these poets' theories from a new angle that uncovers their literary, rhetorical, and political aims, she demonstrates their decisive influence on Socratic thinking about poetry. The Socratic poetics Ledbetter elucidates focuses not on censorship, but on the interpretation of poetry as a source of moral wisdom. This philosophical approach to interpreting poetry stands at odds with the poets' own theories--and with the Sophists' treatment of poetry. Unlike the *Republic's* focus on exposing and banishing poetry's irrational and unavoidably corrupting influence, Socrates' theory includes poetry as subject matter for philosophical inquiry within an examined life. Reaching back into what has too long been considered literary theory's prehistory, Ledbetter advances arguments that will redefine how classicists, philosophers, and literary theorists think about Plato's poetics.

**From Plato to the Present: A Reader**  
Prometheus Books

"This incredibly useful volume offers an introduction to the history of literary criticism and theory from classical antiquity to the present. It is almost impossible to read or study literature without acknowledging its relationship to criticism and this guide shows how the two have been inextricable since Plato. Introducing theory and criticism through the texts themselves, Pelagia Goulimari examines: - A variety of key thinkers from Plato and Aristotle through to Foucault and Derrida - Topics and themes in the history of literary criticism such as mimesis and creation, inspiration, the emotions, reason, aesthetic, history, morality, ethics, culture and discourse - The main genres and movements in the history of

literature including the epic, tragedy, comedy, romanticism, realism, modernism and postmodernism - Cross-historical connections between theories and theorists and the dissemination, appropriation and creative misunderstanding of concepts, ideas and arguments. With handy features such as a glossary, annotated further reading, descriptive text boxes and instructive marginalia this book is the ideal introduction to anyone approaching theory and criticism for the first time"--

Literature Against Philosophy, Plato to Derrida Palgrave Macmillan

Dealing with poetry is frequently problematic for the university teacher and student: although undergraduates are usually responsive to discussions about drama and prose, poetry often silences the classroom. Unless a poem provides references easily applicable to their own lives, many students feel they can't relate to the piece and are stymied. In particular, allegorical poetry produces tensions among the desire to find the meanings of the poet's symbolism, the fear of voicing a "wrong" interpretation, and a natural objection to perceived restrictions on interpretive freedom. *Poetry, Symbol, and Allegory* eases that dilemma by providing a historical overview of theories of interpretation as they apply to symbol and allegory in poetry, thereby reclaiming valuable and useful methods of analyzing poems. Beginning with Plato and Aristotle, Simon Brittan moves from classical theory to the lesser-known medieval exegetical theories of such notables as Augustine, Aquinas, and Origen; addresses theory pertaining to Renaissance Italy and Dante, English theory of the Middle Ages, the sixteenth and seventeenth centuries, and the Romantic period; and concludes by

weighing the poetry of T. E. Hulme, T. S. Eliot, and Ezra Pound on the larger historical scale of literary theory. By acknowledging interpretive theories of the past, Brittan provides a proper historical frame of reference in which today's student can better understand figurative language in poetry. Simon Brittan is an independent scholar who divides his time between England and Michigan. He has taught at the University of East Anglia and in the Department for Continuing Education at the University of Oxford and written for *Renaissance Forum*, the *Times Literary Supplement*, and *Gravesiana*.

*'Since at least Plato ...' and Other Postmodernist Myths* Cambridge University Press

Following Peirce in his non-reductive understanding of the theory of signs as a branch of aesthetics, this book reconceptualizes the processes of literary creation, appreciation and reading in semiotic terms. Here is a carefully developed theory of what sort of criteria serve to distinguish apposite from inapposite readings of literary works-of-art. Given Peirce's triadic account of signification, it enlarges Aristotle's view of mimesis as expressive making into an understanding of literary works as deliberately designed sign-systems belonging to Peirce's eighth class of signs. In parallel with Bakhtin's account of the dialogical nature of literary work (and its success in exposing misreadings of Dostoyevsky), this work categorizes in precise theoretical terms what is wrong with the non-dialogical readings which treat Plato's dialogues as doctrinal tractates. As a study in literary theory finally, and on the basis of apt distinctions between exhibitiv, active, and assertive judgments, this book re-demarcates and distinguishes the

discipline of literary criticism from that of literary theory, and both of these from the work of literary creation itself.

**Plato and Aristotle on Poetry** John Benjamins Publishing

The gold standard anthology for anyone who wants to understand the development and current state of literary theory. Offering 191 pieces by 157 authors, *The Norton Anthology of Theory and Criticism*, Third Edition, is more comprehensive and more varied in its selection than any other anthology. Forty-eight NEW

selections—concentrated mostly on the twentieth and twenty-first centuries—make the book not only the best overview of the history of theory, but also a remarkably up-to-date portrait of the state of theory today.

*Literary Criticism from Plato to Postmodernism* Wiley-Blackwell

What is the role of rhetoric in a civil society? In this thought-provoking book, James L. Kastely examines works by writers from Plato to Jane Austen and locates a line of thinking that values rhetoric but also raises questions about the viability of rhetorical practice. While dealing principally with literary theory, rhetoric, and philosophy, the author's arguments extend to practical concerns and open up the way to deeper thinking about individual responsibility for existing injustices, for inadvertently injuring others, and for silencing those without power.

*Literary Criticism and Theory* Yale University Press

Richard Harland provides a lucid account of all the major movements in literary theory up to the late 1960s. In a lucid and accessible style, he unfolds a comprehensive "story" of literary theory in all its manifestations. Because contemporary literary theory depends

heavily upon European thinkers, the book has an international focus, and its coverage extends from philosophers to social theorists to linguists. Harland explains the essential principles of each theoretical position, looking behind particular critical judgments and interpretations in order to convey a core grasp of underlying positions.

**From Plato to Postmodernism**

Routledge

This incredibly useful volume offers an introduction to the history of literary criticism and theory from ancient Greece to the present. Grounded in the close reading of landmark theoretical texts, while seeking to encourage the reader's critical response, Pelagia Goulimari examines: major thinkers and critics from Plato and Aristotle to Foucault, Derrida, Kristeva, Said and Butler; key concepts, themes and schools in the history of literary theory: mimesis, inspiration, reason and emotion, the self, the relation of literature to history, society, culture and ethics, feminism, poststructuralism, postcolonialism, queer theory; genres and movements in literary history: epic, tragedy, comedy, the novel; Romanticism, realism, modernism and postmodernism.

Historical connections between theorists and theories are traced and the book is generously cross-referenced. With useful features such as key-point conclusions, further reading sections, descriptive text boxes, detailed headings, and with a comprehensive index, this book is the ideal introduction to anyone approaching literary theory for the first time or unfamiliar with the scope of its history. Routledge

From Plato to Freud to ecocriticism, the book illustrates dozens of stimulating- and sometimes notoriously complex- perspectives for approaching literature

and film. The book offers authoritative, clear, and easy-to-follow explanations of theories that range from established classics to the controversies of current theory. Each chapter offers a conversational, step-by-step explanation of a single theory, critic, or issue, accompanied by concrete examples for applying the concepts and engaging suggestions for related literary readings. Following a section on the foundations of literary theory, the book is organized thematically, with an eye to the best way to develop a real, working understanding of the various theories. Cross-references are particularly important, since it's through the interaction of examples that readers most effectively advance from basic topics and arguments to some of the more specialized and complicated issues. Each chapter is designed to tell a complete story, yet also to reach out to other chapters for development and debate. Literary theorists are hardly unified in their views, and this book reflects the various traditions, agreements, influences, and squabbles that are a part of the field. Special features include hundreds of references to and quotations from novels, stories, plays, poems, movies, and other media. Online resources could also include video and music clips, as well as high-quality examples of visual art mentioned in the book. The book also includes periodic "running" references to selected key titles (such as *Frankenstein*) in order to illustrate the effect of different theories on a single work.

*From Plato to the Present* Penguin

In it, Aristotle offers an account of what he calls "poetry" (a term which in Greek literally means "making" and in this context includes drama - comedy, tragedy, and the satyr play - as well as

lyric poetry and epic poetry). They are similar in the fact that they are all imitations but different in the three ways that Aristotle describes: 1. Differences in music rhythm, harmony, meter and melody. 2. Difference of goodness in the characters. 3. Difference in how the narrative is presented: telling a story or acting it out. In examining its "first principles," Aristotle finds two: 1) imitation and 2) genres and other concepts by which that of truth is applied/revealed in the poesis. His analysis of tragedy constitutes the core of the discussion. Although Aristotle's *Poetics* is universally acknowledged in the Western critical tradition, "almost every detail about his seminal work has aroused divergent opinions."

*The Humanistic Alternative* Wiley-Blackwell

This book is a guide to the history of literary criticism from antiquity to the present day. It not only provides an overview of the major movements, figures, and texts of literary criticism, but also supplies the cultural, historical, and philosophical background which enables students to see them in context. The organization of the book is broadly chronological. Starting with a comprehensive section on classical literary criticism, it shows how the central philosophical principles of Plato and Aristotle not only underlie their specific comments on literature, but also lay out the foundations and categories of much subsequent Western thought. Similarly, for each subsequent period, the book combines back ground information, whether on the philosophy of Locke, the history of the French Revolution, the political theories of Marx and Engels, or Freud's views on civilization with coverage of the major figures and texts of literary-critical

thought.

**An Introductory History** Princeton University Press

This book is divided into five parts and covers: representation; subjectivity; form, structure and system; history and society; morality, class and ideology. Each part contains several thematic sections in which extracts from different writers and periods are juxtaposed. The study of literary theory has tended to concentrate on very recent developments. This volume, however, establishes both a sense of the continuities from Plato to the present day as well as the discontinuities. These are presented through comparisons and contrasts across the entire field of critical history.

*The Theory of Criticism from Plato to the Present* Penn State Press

This book is divided into five parts: representation; subjectivity; form, structure and system; history and society; morality, class and ideology. Each part contains several thematic sections in which extracts from different writers and periods are juxtaposed. The study of literary theory has tended to concentrate on very recent developments. This volume, however, establishes both a sense of the continuities from Plato to the present day as well as the discontinuities. These are presented through comparisons and contrasts across the entire field of critical history.

*From Plato to Postcolonialism*

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By "literary criticism" we usually mean a self-conscious act involving the technical and aesthetic appraisal, by individuals, of autonomous works of art. Aristotle and Plato come to mind. The word "social" does not. Yet, as this book

shows, it should--if, that is, we wish to understand where literary criticism as we think of it today came from. Andrew Ford offers a new understanding of the development of criticism, demonstrating that its roots stretch back long before the sophists to public commentary on the performance of songs and poems in the preliterate era of ancient Greece. He pinpoints when and how, later in the Greek tradition than is usually assumed, poetry was studied as a discipline with its own principles and methods. *The Origins of Criticism* complements the usual, history-of-ideas approach to the topic precisely by treating criticism as a social as well as a theoretical activity. With unprecedented and penetrating detail, Ford considers varying scholarly interpretations of the key texts discussed. Examining Greek discussions of poetry from the late sixth century B.C. through the rise of poetics in the late fourth, he asks when we first can recognize anything like the modern notions of literature as imaginative writing and of literary criticism as a special knowledge of such writing. Serving as a monumental preface to Aristotle's *Poetics*, this book allows readers to discern the emergence, within the manifold activities that might be called criticism, of the historically specific discourse on poetry that has shaped subsequent Western approaches to literature.

[Ion](#); [Republic 376e-398b9](#); [Republic 595-608b10](#) Wayne State University Press

Plato and Aristotle on Poetry

**Literature, Criticism, and the Theory of Signs** Cambridge University Press

This timely book argues that the institutionalisation of literary theory, particularly within American and British academic circles, has led to a sterility of



thought which ignores the special character of literary art. Mark Edmundson traces the origins of this tendency to the ancient quarrel between philosophy and poetry, in which Plato took the side of philosophy; and he shows how the work of modern theorists - Foucault, Derrida, de Man and Bloom - exhibits similar drives to subsume poetic art into some 'higher' kind of thought. Challenging and controversial, this book should be read by all teachers of literature and of theory, and by anyone concerned about the future of institutionalised literary studies.

The Johns Hopkins Guide to Literary Theory and Criticism Literary Criticism from Plato to the Present An Introduction Exploring the works of a diverse group of 20th century writers including D.H. Lawrence, H.L. Mencken, Jean-Paul Sartre, and Jacques Derrida, this book provides an accessible scholarly introduction to modern literary theory and criticism, placing various modes of criticism in their historical and intellectual contexts.

*A Literary Introduction to Plato and*

*Aristotle* Cornell University Press  
Literary Criticism from Plato to the Present provides a concise and authoritative overview of the development of Western literary criticism and theory from the Classical period to the present day An indispensable and intellectually stimulating introduction to the history of literary criticism and theory Introduces the major movements, figures, and texts of literary criticism Provides historical context and shows the interconnections between various theories An ideal text for all students of literature and criticism

**The Cambridge History of Literary Criticism: Volume 7, Modernism and the New Criticism** CUP Archive

This volume attempts to represent European theories of poetry from Plato's time to the year 1700. Editor Allan H. Gilbert has selected writers who in their own day spoke for the future rather than the past, and those whose conceptions are of value at present, either in developing our own critical thought or in interpreting the most important literature of their own ages.

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