1. What is literariness?
2. What does Nietzsche have to say about the relationship between truth and rhetorics?
3. What is “practical criticism”?
4. Who is Vladimir Propp, and why is he important?
5. What are the 2 different meanings of “discourse” in narratology, and in Foucault’s theory respectively?
6. Explain: “metaslepsis”
7. Who is Hans Robert Jauss, and why is he important?
8. What is the difference between mourning and melancholy?
9. How does Lacan link desire and language?
10. Who is “the madwoman in the attic”?
11. Who is Hayden White, and why is he important?
12. What is the paradox involved in the term “subject” according to Althusser?
13. What are the characteristics of a New Historicist argument?
14. Explain: “subaltern”
15. What is the difference between “sympathy” and “respect”? (cf: ethical criticism)

"Heteroglossia, once incorporated into the novel (whatever the forms for its incorporation), is another's language, serving to express authorial intentions but in a refracted way. Such speech constitutes a special type of double-voiced discourse” (Bakhtin)

 “As a consequence, gender cannot be understood as a *role* which either expresses or disguises an interior 'self,' whether that 'self' is conceived as sexed or not. As performance which is performative, gender is an 'act,' broadly construed, which constructs the social fiction of its own psychological interiority.” (Judith Butler)

 “My "written communication" must, if you will, remain legible despite the absolute appearance of every determined addressee in general for it to function as writing, that is, for it to be legible. It must be repeatable, iterable in the absolute absence of the addressee or of the empirically determinable set of addressees. This iterability *(iter,* once again, comes from *itara, other* in Sanskrit, and everything that follows may be read as the exploitation of the logic which links repetition to alterity), structures the mark of writing itself” (Derrida)

"On the whole, therefore, one can speak of the formation of a disciplinary society in this movement that stretches from the enclosed disciplines, a sort of social 'quarantine', to an indefinitely generalizable mechanism of 'panopticism'.” (Foucault)

 “According to Kristeva, the speaking subject is split, inhering in the dynamic interdependence of the symbolic and the semiotic, figuring the law of the father against the unrepresentable ground of the repressed mother. The formation of the subject is a process: "Discrete quantities of energy move through the body of the subject who is not yet constituted as such and, in the course of his development they are arranged according to the various constraints imposed upon this body . . . by family and social structures" (Black Sun 264).s Horror is the symptom of the not yet self's "abjection" (casting off) of the maternal and material.” (Anne Williams)

“The strength of ideology derives from the way it gets become common sense; ‘it goes without saying’” (Sinfield)