

*Directions in  
Literary  
Criticism*

*This book is for  
Henry W. Sams  
Teacher, Scholar, Friend*

Directions in  
Literary  
Criticism

*Contemporary  
Approaches to  
Literature*

Edited by  
Stanley Weintraub and Philip Young

The Pennsylvania State University Press  
*University Park and London*

© 1973 by The Pennsylvania State University  
All rights reserved  
Library of Congress Catalog Card No. 72-1066  
International Standard Book Number 0-271-01116-5  
Printed in the United States of America  
Designed by Marilyn Shobaken

---

Library of Congress Cataloging in Publication Data

Weintraub, Stanley, 1929-  
Directions in literary criticism.

1. Criticism. I. Young, Philip. 1918- joint  
author. II. Title. PN94.W43 801'.95 72-1066  
ISBN 0-271-01116-5

# Contents

*The Editors*

Preface vii

*John Barth*

The Ocean of Story 1

*Bruce A. Rosenberg*

The Aesthetics of Traditional Narrative 7

*John Balaban*

In Hyperborea 23

*Lawrence Kohlberg*

Moral Psychology and the Study of Tragedy 24

*Robert Worth Frank, Jr.*

The *Reeve's Tale* and the Comedy of Limitation 53

*Joseph G. Price*

The Interpretation of Shakespeare in the Theatre 70

*Jack McManis*

Time Dancer 85

*Ralph W. Condee*

Milton's *Gawdy-Day* with Lawrence 86

*Frank Brady*

Fact and Factuality in Literature 93

*F. W. Bateson*

The Novel's Original Sin 112

*Harrison T. Meserole*

Edward Taylor's Sources 121

*W. T. Jewkes*

Blake's Creation Myths as Archetypes of Art 127

*Deborah Austin*

Above Grasmere, October 4, 1969 141

*Philip Young*

The Story of the Missing Man 143

*Chadwick Hansen*

There Warn't No Home Like a Raft Floating Down  
the Mississippi, or Like a Raft Floating  
Down the Neckar, or Like a Balloon Ballooning  
Across the Sahara: Mark Twain as Improviser 160

*Maurice B. Cramer*

*The Ring and the Book: "Underthought"* 168

*John Haag*

Conrad: On Atlantis 191

*Arthur O. Lewis, Jr.*

The Utopian Dream 192

*Stanley Weintraub*

Four Fathers for Barbara 201

*Michael H. Begnal*

James Joyce and the Mythologizing of History 211

*John B. Smith*

Image and Imagery in Joyce's *Portrait*:  
A Computer-Assisted Analysis 220

*Kenneth Burke*

An Eye-Poem for the Ear (With Prose Introduction,  
Glosses, and After-Words) 228

*Joseph L. Grucci*

On Competence 252

*Paul West*

The Twilight Double-Header: Some Ambivalences  
of the Reviewer Reviewed 254

Contributing Critics 263

## Preface

Where are the vogues of yesteryear? At present there do not seem to be any fashions in literary criticism—an impression that this book reinforces and helps to establish. Each individual in this gathering of critics was invited to practice his trade in whatever fashion he liked, and the results make at least one thing clear: the criticism of literature is going off in as many directions as literature itself. Criticism here is traditional and innovative, theoretical, psychological and sociological, textual and impressionistic, historical and mythic, biographical and autobiographical, sober and satiric. It takes its evidence from sources ranging all the way from bibliographic data, the facts of composition and publication, to the act of performance, the record of directorial intention and stage interpretation, and from the reaction of audiences to the response of the computer.

Even a poem can be an act of criticism, witness Pope, and even a lyric, as in the hands of Keats, can make a memorable statement about literature. Several selections in this book carry on that tradition and, in a work that is both poem and explication, Kenneth Burke extends it. Criticism in our century, it is true, has been mainly the province of scholars, and has emanated largely from the academy. So in these pages. But academic perspectives need not be narrow. In addition to poet and scholar, here we have novelist, essayist, folklorist, psychologist, and biographer. The results are eclectic because academic interests are broad.

They are also eclectic, at least in part, because every contributor to this volume has been at one time or another closely associated with Henry W. Sams, to whom the book is dedicated. His own practice of criticism, his teaching of it, his direction of doctoral dissertations in criticism—all have matched his distinguished, undoctinaire administration of The Pennsylvania State University English Department, 1959–1971. All, that is, have been marked by his ability to detect excellence in whatever form it takes, and his effectiveness in promoting it. In a way, then, these are *his* critical approaches to literature. And so the book is not merely dedicated to him. In a very real sense it is his.