**LOGIC EXERCISE #6**

An explorer wishes to cross a barren desert that requires six days to cross, but one person can carry only enough food for four days. What is the fewest number of other people required to help carry enough food for him to cross?

Two other people are required.

The first helper only goes one day into the desert. He feeds the other two men during the first day, so at the beginning of the second day, he only has one day’s rations left. He goes back to camp.

On the second day, the second helper feeds himself and the explorer. On the beginning of the third day, the helper now has two days’ rations left, so he heads back.

The explorer is two days into the journey and still has all four days of his food left, so he continues on alone.

---

**Literary Theory (pp. 43-58)**

- The way we “see” (read and understand) literature depends largely upon what kind of “glasses” we are wearing.

- We call this “perspective” or “point of view.”
- No single lens gives us the clearest view.
- Most people use several lenses at once.

Why should I think about literary theory?

- Literary theory provides a deeper understanding of a text.
- Looking at a story from different perspectives often results in discovering new and intriguing things. Literary theory lets you in on the “secret.”
How many sides to a story?
- Most likely you have been taught New Criticism. This is just one of many ways to approach a text.
- Although there are many “lenses” (different ways you can approach a text), we are going to study seven in particular.

Types of Literary Theory (“Lenses”)
- Formalist/New Criticism (pp. 43-46)
- Biographical
- Psychological Criticism (pp. 47-48)
- Historical, Cultural, and Marxist Criticism (pp. 49-50, 52-58)
- Gender (Feminist/Gay/Lesbian) Criticism (pp. 54-55)
- Mythological (Archetypal) Criticism (pp. 46-47)
- Reader-Response Criticism (pp. 48-49)

Formalist/New Criticism
- Concentrates on literary features such as symbol, imagery, tone, style, and structure to determine how these function together to create the reader’s experience.
- Says there is one “right” answer that can be found within the text.
- Supposes that there is a central, unifying theme in every work.

Biographical Criticism
- Concentrates on the author’s life experiences and how those may have influenced him or her in writing the work.
- It is believed that every work has a single interpretation—what the author intended.

Psychological Criticism
- Explores the symbolic meanings of events and the conscious or unconscious motivations of the characters or the author.
- Takes into account dreams, subconscious desires, and sexual repression (for example, the Oedipus or Electra complex).

Historical, Cultural, and Marxist Criticisms
- Treats a literary text as a document reflecting, producing, or being produced by the social conditions of its time or culture.
- Takes into consideration what was happening in the world or a society at the time the text was written (for example, wars, social issues, political movements, and industrialization).
**Gender (Feminist/Gay/Lesbian) Criticism**
- Explores how what society says is masculine or feminine is reflected in a literary work, often seeking to correct or supplement a heterosexual/male-dominated critical perspective.
- Considers how literature portrays women and/or homosexuals.

**Mythological (Archetypal) Criticism**
- Looks for underlying, recurrent patterns in literature (like death and rebirth/the seasons) that reveal universal meanings and basic human experiences.
- Finds associations between a literary work and widely known stories like myths, religious texts, and fairy tales.

**Reader-Response Criticism**
- Says that every reader’s interpretation is unique because every reader has a different biography, history, gender/sexual orientation, mythology, and psychology.
- What the reader sees and understands, not what the writer may have intended, is what is important.