

Principles of Literary Study
pls21.blogs.rutgers.edu

Prof. Andrew Goldstone

(andrew.goldstone@rutgers.edu)

Office hours: Mondays 2:00–3:00 or by appointment

April 12, 2021. James (3).

syllabus rejiggerment

- ▶ second paper will be due May 9
 - ▶ late papers may lead to failing the course
 - ▶ don't fail the course
- ▶ no take-home final
- ▶ grade re-weighting TBA

class review

- ▶ what happens depends on the centrality of class difference
- ▶ the question of status is distinct from that of class (“ladies”)
- ▶ of the many powers conferred by money and rank, thought is not one
 - ▶ She got back her money [at the peer] by seeing many things, the things of the past year, fall together and connect themselves. (172)

dialogue exploration

- ▶ Consider chap. 15 without the narration (dialogue only), then with. What does narration add?

mind-reading

mind-reading

Theory of Mind...[is] our ability to explain people's behavior in terms of their thoughts, feelings, beliefs, and desires. (Zunshine, 6)

Creatures with a Theory of Mind that we are, we *just know* that there *must be* mental states behind the mentally opaque body language of the protagonists. (34)

mind-reading

Theory of Mind...[is] our ability to explain people's behavior in terms of their thoughts, feelings, beliefs, and desires. (Zunshine, 6)

Creatures with a Theory of Mind that we are, we *just know* that there *must be* mental states behind the mentally opaque body language of the protagonists. (34)

By imagining the hidden mental states of fictional characters, by following the readily available representations of such states...and by comparing our interpretations of what the given characters must be feeling at a given moment with what we assume could be the author's own interpretation, we deliver a rich stimulation to the cognitive adaptations constituting our Theory of Mind. (24–25)

deep

- ▶ It had taken her in reality but once or twice to master these tricks [of the Captain's handwriting], but, at the cost of striking him perhaps as stupid, she could still challenge them when circumstances favoured. The great circumstance that favoured was that she sometimes actually believed he knew she only feigned perplexity. (149)

deep

- ▶ It had taken her in reality but once or twice to master these tricks [of the Captain's handwriting], but, at the cost of striking him perhaps as stupid, she could still challenge them when circumstances favoured. The great circumstance that favoured was that she sometimes actually believed he knew she only feigned perplexity. (149)

1. The girl believes
2. that the Captain knows
3. that she is trying to make him believe
4. that she can't read his handwriting (when she can).

“*This* is how good you are at this maddening and exhilarating social game.” (21)

what would a bad girl do?

She quite thrilled herself with thinking what, with such a lot of material, a bad girl would do. It would be a scene better than many in her ha'penny novels. (149–50)

what would a bad girl do?

She quite thrilled herself with thinking what, with such a lot of material, a bad girl would do. It would be a scene better than many in her ha'penny novels. (149–50)

She just hung fire a moment; then she brought out the whole truth. "I'd do anything for you. I'd do anything for you." ... Didn't the place, the associations and circumstances make it sound what it was not? and wasn't that exactly the beauty? (165)

- ▶ What's the beauty?

what's at stake

What may not, we can only moralise, take place in the quickened, muffled perception of a girl of a certain kind of soul? (152)

next

- ▶ wrap up James
- ▶ Achebe, chap. 1–8
- ▶ Ndibe, “Nigeria” (*Africana* encyclopedia entry on Sakai)