UNIT 8: APPROACHES TO THE STUDY OF LITERATURE I

UNIT STRUCTURE

8.1 Learning Objectives
8.2 Introduction
8.3 Language and Meaning
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8.1 LEARNING OBJECTIVES

After going through this unit you will be able to:

- discern the possibilities of reading a literary text
- bring out associations between the text and its author
- identify the presence of the authorial voice in a text
- perceive the milieu or the 'context' that necessitated or encouraged the birth of a particular text
- acquire an idea of the motifs and patterns woven by certain literary devices in a text
- differentiate between the 'intended meaning' and the 'received meaning' in a particular text

8.2 INTRODUCTION

Think about a story written by the eminent American poet and short story writer, Edgar Allan Poe. You find a cold shiver running down your spine, although practically there is nothing much happening around you. The language gradually masters you and holds you in its folds so firmly that you find yourself face-to-face with the character in the story. The psychological impact of his stories, or any other horror fiction, is achieved by the clever arrangement of language that leaves the reader **gaping** and inquisitive to know what happens next. Another aspect of such texts (stories or novels) is that they try to tamper with the patience and curiosity of the reader; that is, the language is so employed that it creates a sense of mystery and unexpected occurrences and the climax is delayed to the reader. Thus, the desired effect of shrouding the text in an aura of suspense is successfully created by the author and the meticulous postponement of the climax only contributes to the growing restlessness and interest of the reader. But in order to create this desired effect, the author must be adept in handling the art of language, lest too much of postponement or delay and too many 'unnecessary' details might mar the interest of the reader and he/she might as well skip a few pages in the book and directly come to the last page of it. But the author who has mastered the art of such story-telling knows that it is language and language only that is capable of such an effect through the efficient application of techniques and devices such as pauses, **onomatopoeia, alliteration**, **assonance**, exaggeration, **personification**, **metaphor, simile**. These demices not only offer ornamentation to the language but also make the reader attentive and alert to the change in the narration of the language. Such literary methods or devices are called figures of speech and they together contribute towards the meaning and rhetoric of the text. In a detective story, the use of language is generally intended to create a sense of ambiguity as a result of which the reader remains in the dark regarding the resolution in the narrative. But gradually the pressure builds up and the final revelation of the most unsuspected character to be the actual criminal fills the reader's mind with a sense of fulfillment and



Gaping: open one's mouth wide.

satisfaction. This may happen in any other text as well. The capacity of the text to hold the interest of the reader and to push him/her to read it further till he/she reaches its conclusion is achieved through the clever use of the language and the aforementioned literary devices that give meaning to the text.



LET US KNOW

Alliteration : It is a repetition of a speech sound in a sequence of nearby words, for instance, 'seep silent all summer'.

Assonance : It is a repetition of vowel sound of nearby words, for instance, 'Thou foster child of silence and slow time'; here, 'i' sound is repeated.

Personification : When an object, usually non-living or inanimate, is attributed with the qualities of a human, it is called personification. For instance, winter shrugged her shoulders and wandered in the grey streets.

Metaphor : In a metaphor, a word or expression is applied to a distinctly different thing without asserting a comparison. For instance, to the utterly poor rag-pickers living in slum areas, garbage is gold.

Onomatopoeia : It is the sound of things or animals also used as verb. For instance, the sound of snake is 'hiss' and thus, 'the snake hisses'; 'leaves rustle'; 'crabs scuttle'.

Simile : In a simile, two things are compared by using words such as 'like' or 'as'. For instance, 'as cool as cucumber.'

8.3 LANGUAGE AND MEANING

As we have already discussed in the Introduction of this unit, it is language that gives meaning to the text. Language, in this regard, goes beyond its general description of being a medium of expression because in a literary text, the function of language is not merely to give expression to the author's thoughts, but also to mould and manipulate the understanding of the reader. The writer adopts a particular tone for expressing his/her

thoughts (say, comic, serious, ironical, didactic) and chooses a particular language accordingly. The branch of study that engages in a systematic study of the various elements of language is called Linguistics. M.H. Abrams' definition of Linguistics is, "the systematic study of the elements of language and the principles governing their combination and organization". The literary devices that we have already discussed briefly (constituting the rhetoric of the language) along with grammar are two important areas of Linguistics. Let us read an extract from a poem below:

'Is there anybody there?' said the Traveller,
Knocking at the moonlit door;
And his horse in the silence chomped the grasses
Of the forest's ferny floor:
And a bird flew up out of the turret,
Above the Traveller's head:
And he smote upon the door again a second time:
'Is there anybody there?' he said.
But no one descended to the Traveller;
No head from the leaf-fringed sill
Leaned over and looked into his grey eyes,
Where he stood perplexed and still.
But only a host of phantom listeners
That dwelt in the lone house then
Stood listening in the quiet of the moonlight
To that voice from the world of men:

The above lines have been extracted from Walter de la Mare's poem 'The Listeners'. Now look at the suspense that has been created by the opening line itself. The reader is at once attentive to the mysterious atmosphere created by the poet's choice of words like 'moonlit', 'silence', 'forest'. The arrival of the unnamed, mysterious traveller in the middle of the night to a dilapidated mansion in a forest at once creates a dramatic vision and sets the tone of the poem. The soft sound of the horse silently 'chomping' away the grass and the knocking of the traveller at the door give an auditory effect to the poem, breaking the dense silence and tranquility of

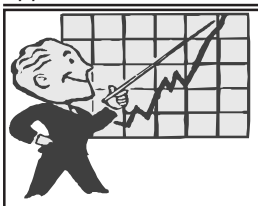
the forest. The use of the same consonant sounds as in this phrase, 'forest's ferny floor' is another ornamentation attributed to the language of the poem. Such a device is called 'alliteration' where a particular consonant sound is repeated to acquire a desired effect. Here, it gives a spooky feeling to the reader with the continuous 'f' sound that can be likened to the blowing of a soft, dry breeze through the leaves of the forest that set them rustling. Again, the mere mention of the absence of any human in such concrete terms as 'no head from the leaf-fringed sill' sets the reader to question again the apparent absence of any human being on the other side of the door. However, the feeling of the traveller that there is something which assures the possibility of the presence of 'phantom listeners' ascertains the reader's expectation and fear that the house is not altogether empty. Such is the power of language. It holds the capacity to conjure up an image of an abandoned, dilapidated house amidst an unknown forest in the middle of the night without human occupation except the lonely traveller and his horse. The thrill that the reader experiences and the curiosity that each line creates in his/her mind forces him/her to read it further. The tactful arrangement of language and the clever choice of words give meaning to the poem and the reader draws its conclusion by constantly engaging in the rhetoric inherent in the poem.

This is just one example of how language gives meaning to the overall text. There could be other examples of fiction, short story, essay, letter and even published diary entries that play with the language and attribute meaning to them.

8.4 AUTHOR

In the strictest sense of the term, author means someone who writes a particular literary piece from his or her own experience. M.H. Abrams' definition of the author is thus: "Authors are individuals who, by their intellectual and imaginative powers, purposefully create from the materials of their experience and reading a literary work which is distinctively their own. The work itself, as distinct from the individual, written or printed texts that instantiate the work, remains solely a product accredited to the author

as its originator, even if he or she turns over the rights to publish or profit from the printed texts of the work to someone else. And insofar as the literary work turns out to be great and original, the author who has composed that work is deservedly accorded high cultural status and achieves enduring fame". Thus, it is clear that the author is the 'originator' of a literary text. But suppose one is unsure of the author of a particular literary text as the medieval epic, *Beowulf*– *does* that mean that the text came by itself and that it was conceived mysteriously? No. It simply means that it was written anonymously, and that we do not know anything about the author of this text. The question of authorship comes with the question of 'ownership' or possession of anything worth possessing. It could be property, fame, knowledge and so on. Writers became conscious of their authorship with the shift in the medium of narration of some of these literary genres— say, poem, ballad, story or epic, from an oral tradition to a written one. Medieval literature was mainly oral and thus it was transmitted from one generation to another through multiple agents and therefore, it was rather difficult to ascertain one particular individual as the author of the text. Moreover, oral literature involves aspects like forgetfulness, omission, addition of particular incidents in a given narrative and therefore, the text emerges anew each time it is retold. But when a text is written, it becomes a concrete document. A written text does not incorporate many changes in it and therefore, it retains the identity of its author rigidly. In modern times, the question of authorship is gaining popularity with issues like media, publicity, disclaimers and copyright. One who violates the authorial sanctity of the texts by adopting certain unfair means like claiming someone else's writing as one's own is said to have committed plagiarism, and it is a punishable offence. Therefore, the author is one who conceives his/her own experiences of life and existence, of politics and nature, of social contacts and solitariness, together in the shape of a literary text and expresses his/her feelings through it. The author gains fame through his/her literary work by getting it printed and published and circulating it among the reading public and thus allowing them to draw their own interpretation and conclusion of the literary work.



CHECK YOUR PROGRESS

Q1. What is M.H. Abrams' definition of Linguistics?

Q2. Mention any one feature of oral literature.

Q3. What is Plagiarism?

Q4. Who is an 'author'?

8.5 TEXTS AND CONTEXTS

We have already discussed in the above section about the author of a text. But it should always be borne in mind that the production of a text is influenced by the environment or the social milieu in which the text is written. A text cannot be conceived in a vacuum— it is thought of and given a definite shape by the external factors like nature, politics, society, readership, the general taste of the reading public, publication strategies, and so on. The environment or the external factors together constitute the context that encourages the birth of a literary text. Let us, for instance, consider a poem by the father of modern English literature Geoffrey Chaucer. In his Prologue to 'The Canterbury Tales', Chaucer adopts an ironical tone that often disguises the serious concerns of the society of his times while giving a comic effect to his poem. His poem allegorises the vices of the clergy and the dominating attitude of the Church but without any fear of entering a controversy. The long narrative poem, therefore, is a product of the age; that is, it has been conceived in a context that necessitated its birth. It satirises the people and the society contemporary to Chaucer and emerges as a powerful document of his time. Thus, the text and the context are mutually dependent on each other. The text reflects the context, and the context moulds the text.

Another example can be cited from the Romantic age in English literature. As we all know that the Romantic age flourished during the nineteenth century and the preceding age was called the Age of Reason which observed strict norms in writing poetry. Eighteenth century poetry often imitated the Greek and Latin masters, and therefore it gave more preference to reason than to emotion. They were written against the

backdrop of urban centres, more particularly England, and the usual tone of such poetry was satirical. However, nineteenth century saw a fresh gust of wind with the publication of Thomson's 'Seasons' that is believed to have ushered in Romanticism to English literature. Now, Romantic poetry was very different from that of previous age. It focused more on emotion; spontaneity replaced the strict **conventions** of poetry and therefore, the language was also lucid and plain. Nature, rather than culture became the background of Romantic poetry and therefore, the Romantic poets were found mostly wandering in the country sides rather than residing in the urban centres. As a result, the literary texts or the poems that emerged had a close association with nature. Most of them are in the form of **eulogies** of nature— praising the abundance and enrichment of nature invoked as a mighty benevolent force controlling the universe. We have seen this tendency in the poetry of William Wordsworth whose poems like 'The Solitary Reaper', 'Michael: A Pastoral', 'Tintern Abbey' and 'Daffodils' fill one's mind with a sense of longing for a vacation away from the bustling city life. Thus, the context influences the production and shapes the tone of a literary text. In short, context is the social mould within which a text is produced.



Convention : an accepted custom.

Eulogy: a piece of praise, usually written.

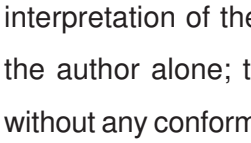
8.6 INTENDED MEANING

The word 'intended' comes from 'intension' which means something done with a purpose, something that is calculated, premeditated or planned. 'Intended meaning', in short, is the meaning that is desired and imposed by the author on the reader. Intended meaning is author-oriented. Every author has a purpose or an intention behind his/her literary work. It is through the use of language and tone that he/she tries to communicate his/her thoughts to the reader. Therefore, it is the text that carries the meaning of its progenitor. However, the intended meaning of the text might not always be communicated wholly to the reader. That is, the meaning that the author intends to send across to the reader might not always be received exactly in the same manner in which it was originally conceived by the author. And the meaning of the text is often affected by other factors like the reader's

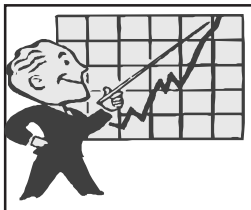
cultural baggage, his/her previous learning experience of another text by the same author, literary conventions and prejudices of the reader, and the like (this part of the discussion has been elaborated in the next segment of this unit). Thus, the intended meaning of the text is that which is deliberated by the author to be understood and deduced by the reader in the same way in which the author had conceived it in the first place.

8.7 MEANING PERCEIVED BY THE READERS

Meaning perceived by the readers or 'received meaning' is just the opposite of intended meaning. In this case, the author might have a particular message encoded in the text, but the message is not necessarily received in the same manner as it was expected by the author. The meaning and interpretation of the text cannot always be manipulated and designed by the author alone; the text might be interpreted differently by the reader, without any conformity to the author's perception. The meaning that is drawn by the reader is characterised by various factors like the reader's reading experience, cultural baggage, **prejudices** and conventions, and so on. These factors influence the reader's understanding of the text, and he/she draws the meaning accordingly. Therefore, the meaning that is drawn by each individual reader becomes subjective in nature. The meaning perceived by the reader is reader-oriented, while intended meaning of a text is author-oriented.



Prejudice : a preconceived opinion.



CHECK YOUR PROGRESS

Q5. What is 'intended meaning'?

Q6. What are the factors that influence the readers' understanding of a particular text?



8.8 LET US SUM UP

This unit gave us a fair idea of approaching a literary text. It is very important to understand the style and technique adopted by an author in writing a literary text. To understand literature, there are no fixed strategies that could be followed as rigid methods applied in the sciences. Since literature is a fluid discipline, flexible and subjective, the approaches to it are also varied and flexible. However, it must always be borne in mind that the meaning or conclusion that a reader draws from a particular literary text might not be similar to the conclusion drawn by another reader. Such is a literary text. There are various factors that affect the production of a literary text— internal factors like the author's own life and environment, his/her emotions and preferences, profession and company, and external factors like socio-political environment, readership and the taste of the readers constitute the context of a literary text.



8.9 FURTHER READING

1. Abrams, M.H. (2006 rpt.). *A Glossary of Literary Terms.* New Delhi: Thomson Business International India Pvt. Ltd.
2. Barry, Peter. (2010). *Beginning Theory: An Introduction to Literary and Cultural Theory.* Manchester: Manchester University Press.
3. Barry, Peter. (2012). *Literature in Contexts.* Manchester: Manchester University Press.

8.10 ANSWERS TO CHECK YOUR PROGRESS

Ans to Q1. Linguistics is "the systematic study of the elements of language and the principles governing their combination and organization".

Ans to Q2. Oral literature involves aspects like forgetfulness, omission, addition of particular incidents in a given narrative and therefore, the text emerges anew each time it is retold.

Ans to Q3. One who violates the authorial sanctity of the texts by adopting certain unfair means like claiming someone else's writing as one's own is said to have committed Plagiarism, and it is a punishable offence.

Ans to Q4. An author is one who conceives his/her own experiences of life and existence, of politics and nature, of social contacts and solitariness, together in the shape of a literary text and expresses his/her feelings through it.

Ans to Q5. 'Intended meaning', in short, is the meaning that is desired and imposed by the author on the reader.

Ans to Q6. The factors that influence the readers' understanding of a particular text are reader's reading experience, cultural baggage, prejudices and conventions, and so on.



8.11 MODEL QUESTIONS

Q1. Discuss the difference between intended meaning and meaning perceived by the reader.

Q2. Rhetorical devices play an important role in attributing meanings to a literary text. Elaborate.

Q3. Discuss text and context as two mutually dependent terms.

Q4. Explain with examples the connection between language and meaning.

Q5. Discuss the role and importance of author in a literary text.

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UNIT 9: APPROACHES TO THE STUDY OF LITERATURE II

UNIT STRUCTURE

9.1 Learning Objectives

9.2 Introduction

9.3 Historicism

9.4 Politics of Culture and Interpretation

9.5 Gender Issues

9.6 Issues of Race

9.7 Let us Sum up

9.8 Further Reading

9.9 Answers to Check Your Progress

9.10 Model Questions

9.1 LEARNING OBJECTIVES

After reading this unit, you will be able to:

- approach a literary text as a product and a mirror of a particular event in history
- discern the various socio-political factors that goes into reading a literary text
- get an idea of the gender issues in literary texts
- trace the themes emerging out of racial difference and racial conflicts
- highlight the causes for the popularity of these issues in literature of the recent times

9.2 INTRODUCTION

We have already discussed the impact of language in the understanding of a literary text. It is the presence of various rhetorical devices that gives meaning to the text, and we, as readers, comprehend its meaning

accordingly. The previous unit must have prepared you to formulate your basic principles and perspectives in approaching any literary text. Imagine an unseen passage given at an examination which you are directed to scan individually. It is possible that most of us would try to read meanings in the text by assuming the author's personality; whether it is a male author or a female. There are also possibilities of trying to establish the historical period that could be subtly hinted at in the passage. Thus, we try to attribute temporal and spatial signification to the text in order to arrive at a conclusion. Certain factors like history— political and social, gender issues and racial identity often surface in literary texts, and they become our starting points of approaching the text. A text cannot be conceived in vacuum. Therefore, a text becomes, consciously or unconsciously, both the mirror and the product of a particular time in history. Culture, race and gender politics colour the narratives of such texts and meanings are generated and drawn by the reader from these narratives accordingly.

9.3 HISTORICISM

What is historicism? Generally speaking, it is the theory which is based on the assumption that social and cultural phenomena in any field (literature or any other arts) are determined and conditioned by history. This theory can well be extended to the field of literature if one considers that the production of literary texts is influenced by socio-political and cultural phenomena. It is the tendency to attribute historicity to texts that have been produced in specific points of time. In the 1950s, a formal theory had emerged out of this tendency of understanding history through literature and literature through its cultural context. This theory is popularly known as New Historicism. A fine example of understanding this theory would be to consider Raja Rao's novel *Kanthapura* as a powerful allegory of Indian struggle against colonialism. Similarly, Salman Rushdie's *Midnight's Children* is a powerful narrative that revolves around the Partition. It comprises a picturesque description of little histories of the freedom struggle, the Partition that followed and its aftermath, more appropriately, a picture of

'India of the streets'. One interesting fact about history that has emerged recently in the field of literary theories is that it is no longer considered to be an objective record of a collection of past events. As long as the tendency or urge of narrativising or telling historical happenings in the form of story-telling is present, history can never remain objective or **unbiased**. The subjective perspective of the historian will always be present. This is what Hayden White discusses in his essay "The Historical Text as Literary Artifact". It is for this reason that recent authors have become so obsessed with portraying often neglected historical events in comparison to the ones that are already popular. The exercise of **excavating** little histories through literature can also be linked to historicism.

Unbiased : fair, judicious

Excavation: reveal something by digging.



CHECK YOUR PROGRESS

Q1. What does Hayden White's essay "The Historical Text as Literary Artifact" deal with?

Q2. What is the theory of New Historicism?

9.4 POLITICS OF CULTURE AND INTERPRETATION

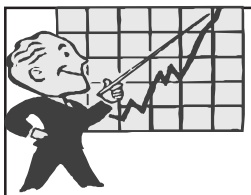
What is culture? How is it related to the interpretation of a literary text? Culture is the features and knowledge of a particular group of people defined by factors like language, religion, beliefs, social customs, food habit, dress code, all taken collectively. Its relation to literature has become more articulate and powerful in recent times. It is one's culture that often becomes a prerequisite of producing a text by an author, and at the same time, affects its interpretation by the reader. For instance, let us once again consider Raja Rao's novel, *Kanthapura*, and look at the mode of narration closely. Rao consciously adopts the Indian tradition of story-telling by agents such as old women who gladly take up the role of narrators and cater to the interest of their listeners. This phenomenon is peculiar to the Indian culture, and Achakka, the narrator in *Kanthapura,* is a garrulous and often digressive narrator. Moreover, another agent, that is, the Harikatha man, Jayaramachar, is hired by their community to **allegorise** the story of the victory of virtue

Allegorise: to say something as a story with an underlying meaning.

over vice. Jayaramachar narrates the ideals and philosophy of Gandhi to be those of Hari or God Himself, in order to unite the people of different caste into one collective resistance against the evil forces allegorically represented by the British colonisers. This moving tale stirs the people of Kanthapura because they are already accustomed to such stories and they listen attentively to him and even prepare themselves to fight against the British. As an Indian reader, it would not be much difficult to understand Raja Rao's objectives in contextualising the text within a mythical context. Someone who is already accustomed to the traditional culture can easily identify the elements and flavour of rural South India in the pre-independence era. Thus, culture plays an important role in the interpretation of a literary text.

9.5 GENDER ISSUES

As discussed in the Introduction of this unit, gender issues have come to gain extensive attention in recent history of literary theories. It is the consciousness of highlighting certain issues peculiar to a particular gender. It is the tendency to discern a text as male-oriented or female-oriented. Feminism, a theory which observes that mainstream literature conforms to a masculine canon or conventions set down by man rather than woman, has gained considerable focus in recent times. Another important area that has entered literature is queer theory (lesbianism, gay literature, transgenders' literature) that promotes the study of issues that were so long neglected or suppressed by mainstream literature. It emerged out of Queer Studies and Women's Studies in the 1990s. Queer studies challenge the established 'straight' norm in literature and other arts and try to argue that there are sexualities and related realities which exist and that they might not necessarily conform to the norm.



CHECK YOUR PROGRESS

Q3. How does culture play a role in the interpretation of a literary text?

Q4. Explain the important aspects of queer studies.

9.6 ISSUES OF RACE

What is race? The whole mankind is divided into several groups on the basis of some hereditary characteristics. Such a group is called a race. But in recent times, literature is seen to engage with the issue of race in an intense manner while providing a resistance to the conventional understanding associated with the term. There are certain groups that have been either wronged, **marginalised**, misrepresented, suppressed by other groups, and their voices appear in forms of narratives which carry the seeds of conflict in them. Colonial enterprises may be considered one of the factors responsible for the growth of such studies that reflect racial issues. The grand European project of 'Enlightenment' presumed that the colonies, especially those in Africa, had to be uplifted from their present state of ignorance and darkness. The white colonisers believed that the blacks lacked a history of their race and knowledge and that they were savage because their traditions and religious practices did not conform to the 'norm' or standard constructed by the Europeans. The skin colour was an important criterion that gave the colonisers the notion that the Africans were a savage race and that whatever folk beliefs and traditional customs they were observing so far had to be purged and replaced by their own beliefs which were thought to be correct and normal. But the postcolonial trend in literature reveals the need to preserve and celebrate one's own traditional beliefs and customs while resisting the hegemonic reading of non-western culture provided by the West. Various literatures like African literature, Afro-American literature, and Caribbean literature can be said to have emerged as literatures with a conscious racial identity and imperative. They have emerged as a collective resistance to years of colonial oppression and subjugation. By retaining their racial identity consciously, these literatures attempt at projecting the fact that other races and their individual characteristics (and not only those identified and defined by the Europeans) do exist. Writers like Chinua Achebe, Toni Morrison, Wole Soyinka consciously represent their culture and social life, their customs, folk beliefs and their racial concerns in their works. For instance, Wole Soyinka's satirical poem



Marginalised: make or treat as insignificant/ secondary/ unimportant

'Telephone Conversation' is a poignant representation of a black African man and his protest against racism in the form of his reply to a white American woman. Similarly, Toni Morrison's fiction shows a revival of traditional African folk motifs that give a distinct flavour and colour to her novels.



CHECK YOUR PROGRESS

Q5. Name some of the literatures that stresses on race studies.

Q6. What are the factors that led to the growth of race studies?



9.7 LET US SUM UP

This unit gave you a scope to aquire an idea of the different factors that get highlighted in literature and often form the foundation over which certain literary texts get materialised. The social and cultural phenomena that affect the production of literature constitute its historical dimension. History also gets reflected in literature in the form of narratives. You have learnt that political, racial and gender are some of the issues that have become frequently discussed topics in literature. This unit will enable you to read your next novel with a critical perspective and read between the lines for added information and trace the socio-cultural and political events that might get reflected in it.



9.8 FURTHER READING

1. White, Hayden. (2001). "The Historical Text as Literary Artifact" in *The History and Narrative Reader.* Edited by Geoffrey Roberts. London and New York: Routledge.
2. Barry, Peter. (2010). *Beginning Theory: An Introduction to Literary and Cultural Theory.* Manchester: Manchester University Press.

9.9 ANSWERS TO CHECK YOUR PROGRESS

Ans to Q1. As long as the tendency or urge of narrativising or telling historical happenings in the form of story-telling is present, history can never remain objective or unbiased. The subjective perspective of the historian will always be present. This is what Hayden White discusses in his essay 'The Historical Text as Literary Artifact'.

Ans to Q2. In the 1950s, a formal theory had emerged out of the tendency of understanding history through literature and literature through its cultural context. This theory is popularly known as New Historicism.

Ans to Q3. Refer to Section 9.4

Ans to Q4. Queer studies challenge the established 'straight' norm in literature and other arts and try to argue that there are sexualities and related realities which exist and that they might not necessarily conform to the norm. For example, lesbianism, gay literature, transgenders' literature.

Ans to Q5. African literature, Afro-American literature and Caribbean literature.

Ans to Q6. Colonial enterprises may be considered one of the factors responsible for the growth of such studies that reflect racial issues.



9.10 MODEL QUESTIONS

Q1. Literary texts reflect history and history facilitates the production of literary texts. Discuss.

Q2. Discuss gender studies as a relevant topic in the field of literature.

Q3. Discuss issues of race as voices of protest that get reflected in literature.

Q4. Explain the concept of New Historicism with examples.

Q5. Show the relationship of culture with literary texts? Give examples.

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