



Subject: 21st Century Literature from the Regions

Topic: LITERARY APPROACHES

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Grade Level: 12

Semester: Second

Week: 5

QUEST

Content:

21st Century literature from the region where the school is based in relation to the literature of other regions in various genres and forms in consideration of:

- various dimensions of Philippine literary history from pre-colonial to contemporary;
- canonical authors and works of Philippine National Artists in Literature;
- name of authors and their works, and backgrounds of the literature from the region where the high school is located.

Content Standards:

The learner will be able to understand and appreciate the elements and contexts of 21st century Philippine literature from the regions.

Most Essential Learning Competencies:

Discuss how different contexts enhance the text's meaning and enrich the reader's understanding.

Explain the literary, biographical, linguistic, and sociocultural contexts and discuss how they enhance the text's meaning and enrich the reader's understanding. **(EN12Lit-le-28)**

Mission 1

Instructions: Choose the best answer by encircling the letter of your answer.

1. Which of the following statements best describe poetry?

- Poetry is a product of an author's imagination, fuelled by the need to express one's opinions.
- Poems are expressions of emotions through the use of words.
- It is a literary work written to stir people's opinion over an issue.

2. What element in poetry is shown by the lines, stanzas, measurement, and rhyming scheme that the author utilizes?

- appeal
- structure
- theme

3. What do you call the person speaking in poetry?

- narrator
- persona
- point of view

4. Which of the following elements in poetry is essential in deriving meaning?

- figures of speech
- theme
- tone

5. Which element in poetry is shown by the use of words of the author?

- structure
- attitude
- symbolism

LITERARY CRITICISM

1. What is LITERARY THEORY?

Literary theory is a school of thought or style of literary analysis that gives readers a means to critique the ideas and principles of literature. Another term for literary theory is *hermeneutics*, which applies to the interpretation of a piece of literature.

Authors or writers utilize various literary theories. Most critics classified these theories or approaches into five groups as they analyse and examine literary texts. Through literary theories, one can have a clear basis as to how a work of literature can be viewed.

2. What is LITERARY CRITICISM?

Literary criticism is the study, evaluation, and interpretation of literature. It is essentially an opinion, supported by evidence, relating to theme, style, setting/historical/political context. It usually includes discussion of the work's content and integrates one's ideas with other insights gained from research. Literary criticism may have a positive or a negative bias and may be a study of an individual piece of literature or an author's body of work.

3. What are LITERARY APPROACHES?

LITERARY APPROACHES provide various ways of reading a text. It examines a cross section of literature from a specific era, geographic location, or from writers of specific backgrounds or identities to draw conclusions about the similarities and differences in similar kinds of literary works.

LITERARY THEORIES

1. *Mimetic Theory*

This theory adheres to the idea proposed by Aristotle that views literature as an imitation of reflection of the real or ideal world. Simply it covers the work and the world it imitates. Hence, the term *mimesis* is best linked to this theory. Also, this theory considers the social, historical, and cultural contexts in presenting the literary text.

2. *Authorial Theory*

This theory believes in the idea that the ultimate source of meaning is the author. In the attempt to study the work, both the text and the author's background (biography) are being examined and analysed. Thus, this may mean that the work can be an extension or expression of the writer's aspirations, feelings, inspiration, and imagination. Indeed, this provides a way to reveal and to find out significant information about the author.

3. *Reader Response Theory*

This is also known as *pragmatic* or *affective theory*. This allows a range of interpretations of a text coming from numerous readers. It acknowledges the fact that

literature to produce or to create a particular impact or emotion as an effect to its readers.

4. *Literary Tradition Theory*

The work of literature is linked to its literary history as it also considers the tradition that exists in a certain period. This is also familiar to many as the *work in relation to other literary masterpieces*. Here, other existing works in the same period are being used to examine the linkage of a certain text by closely comparing and analysing the similar characteristics, style, ideas, and attitude that form the work.

5. *Textual Analysis Theory*

This theory posits that literary study is limited to studying the text. With this notion, the theory has been popular to many as the *work as an entity in itself*. Also, this theory believes that a certain work carries its own significance and meaning. Simply put, a reader must only consider solely the text in the attempt to interpret the text. Moreover, the elements of the text, literary devices, and style are mainly the important areas to consider in this theory.

MISSION 1



Angela Manalang-Gloria once called “the matriarch of Filipino women poets writing in the English language” (by Edna Zapanta Manlapaz) was a lyric poet, pianist, and editor. Her family was from Guagua , Pampanga but later moved to Bicol. She was educated with the Benedictine Sisters in Albay and in Manila. She finished her degree in A.B. Philosophy as *summa cum laude* in 1929.

She was married to Celedonio P. Gloria, her editor-in-chief while working in Philippine Colegian.

CHANGE
by Angela Manalang-Gloria

I have outgrown them all, one by one,
These loves I took so mightily to heart
Before you came: the dolls that overran
My childhood hours and taught me fairy art;
The books I ravished by the censored score;
Music that like delirium burned my days;
The golden calf I fashioned to adore
When lately I forsook the golden phrase.

And thus I shall outgrow this love for you.
Sooner or later I shall put away
This jewelled ecstasy for something new.
Brand me not fickle on that fatal day:
Bereft of change that is my drink and bread,

I would not love you now, I would be dead.

Analysis:

The poem, “Change” by Angela Manalang-Gloria demonstrates to its readers the complexity of change. The poem consists of a persona who seems to be speaking to someone or something about the changes that have happened to his feelings and interests in the past, and how possible it is for him to change again from his current “love”. My personal experience of reading the poem is also a learning process that revealed to me this complex tendency of man to shift from his current state of being.

The poem begins rather melancholy, showing a person who talks about fragments of his past. “*I have outgrown them all*”, he begins, “*and one by one/ These loves I took so mightily too heart/ Before you came...*” The identity of the “loves” the persona is referring to in the opening lines are concretized in the proceeding lines. “*...the dolls that overran/ My childhood hours and taught me fairy art/ The books that I ravished by the censored score/ Music that like delirium burned my days/ The golden calf I fashioned to adore/ When lately I forsook the golden phrase.*”

All these “loves” that the persona has somehow outgrown are his interests and hobbies, things he had fawned over in the past. It is interesting to note that the “loves” of the persona are described using very powerful words such as “overran”, “ravished”, “delirium”. These shows that to the persona, these things were not just simple interests, but rather, very powerful interests that took up most of his time. He is shown to have been engrossed and fixated with them, that it certainly left me wondering as to how and why he was able to “outgrow” these interests.

The identity of “you” he mentions in the third line is also another issue I wish to point out. At first read, I thought it referred to the persona’s love interest, perhaps a girl whom he has learned to love, the reason for why he had managed to neglect his previous interests, because he was now in love with someone. However, the second stanza that followed debunked whatever opinion I had of the identity of the “you”. (Full text can be retrieved at <https://thefourthwallreviewblog-wordpress-com.cdn>)

Instructions: Respond to the questions in 2 - 4 sentences only.

1. What type of literary theory is used by the author in critiquing the poem? Cite a sentence in the example criticism that would support your answer.

STACK

Deepen Our Understanding

LITERARY APPROACHES

1. Formalistic Approach

Literature us viewed intrinsically independent of the author, age, or any other intrinsic factor. The study of the selection is more or less based on the so-called “literary elements”. This approach regards literature as “a unique form of human knowledge that needs to be examined on its own terms”. All the elements necessary for understanding the work are contained within the work itself. Of particular interest to the formalist critic are the elements of form – style, structure, tone, imagery, etc – that are found within the

text. The primary goal for formalist critics is to determine how such elements work together with the text's content to shape its effects upon the readers

2. Moral or Humanistic Approach

Literature is viewed as to discuss man and its nature. It presents man as essentially rational, endowed with intellect and free will.

3. Historical Approach

Literature is seen as both as reflection and product of the times and circumstances in which it was written. It operates on the premise that the history of the nation has telling effects on its literature and that the piece can be better understood and appreciated if one knows the times surrounding its creation. This approach "seeks to understand a literary work by investigating the social, cultural, and intellectual context that produced it – a context that necessarily includes the artist's biography and milieu". A key goal for historical critics is to understand the effects of a literary work upon its original readers.

4. Sociological Approach

Literature is viewed as the expression of man within a given social situation which is reduced to discussions on economics, in not, thus passing into "proletarian approach" which tends to underscore the conflict between two classes.

5. Cultural Approach

Literature is seen as one of the manifestations and vehicle of nations or race's culture and tradition. It includes the entire complex of what goes under "culture". The thrust is to make full use of the reciprocal function between culture and literature. The approach is one the richest ways to arrive at the culture of the people and the most pleasurable ways of appreciating literature of people.

6. Psychological Approach

Literature is viewed as the expression of "personality", of "inner drives", of "neurosis". It includes the "psychology of the author, of the characters, and even, the psychology of creation.

7. Impressionistic Approach

Literature is viewed to elucidate "reaction-response" which is considered as something very personal, relative, and fruitful. Unconditioned by explanations and often taking the impact of the piece as a whole, it seeks to see how the text has communicated.

8. Gender Approach

This approach "examines how sexual identity influences the creation and reception of literary works". Originally an offshoot of feminist movements, gender criticism today, includes a number of approaches, including the so-called "masculinist" approach recently advocated by poet Robert Bly. The bulk of gender criticism, however, is feminist and takes as a central precept that the patriarchal attitudes that have dominated western thought have resulted, consciously or unconsciously, in literature "full of unexamined male produced assumptions". Feminist criticism attempts to correct this imbalance by analysing and combatting such attitudes – by questioning, for example, why none of the characters in the Shakespeare's play Othello ever challenge the right of a husband to murder a wife accused of adultery. Other goals of feminist critics include "analysing how sexual identity influences the reader of a text" and "examine(/ing) how the images of men and women in imaginative literature reflect or reject the social forces that have historically kept the sexes from achieving total equality.

9. Mythological Approach

This approach emphasizes "the recurrent universal patterns underlying most literary works". Combining the insights from anthropology, psychology, history, and comparative

religion, mythological criticism explores the artists' common humanity by tracing how the individual imagination uses myths and symbols common to different cultures and epochs. "One key concept in mythological criticism is the archetype, "a symbol, character, situation, or image that evokes a deep universal response", which entered literary criticism from Swiss psychologist Carl Jung. According to Jung, all individuals share a "collective-conscious', a set of primal memories common to the human race, existing below each person's mind" - often deriving from primordial phenomena such as the sun, moon, fire, night, and blood, archetypes according to Jung "trigger the collective unconscious."

10. Reader-Response Criticism

This approach takes as a fundamental tenet that "literature" exists not as an artefact upon a printed page, but as a transaction between the physical text and the mind of a reader. It attempts "to describe what happens in the reader's mind while interpreting a text" and reflects that reading, like writing is a creative process. According to reader-response critics, literary texts do not "contain" a meaning: meanings derive only from the act of individual readings. Hence, two different readers may derive completely different interpretations of the same literary text; likewise, a reader who re-reads a work years later may find the work shockingly different interpretations of the same literary work. Reader-response criticism, then, emphasizes how "religious, cultural, and social values affect readings; it also overlaps with gender criticism in exploring how men and women read the same text with different assumptions.

11. Deconstructionist Criticism

This approach "rejects the traditional assumption that language can accurately represent reality". Deconstructionist critics regard language as a fundamentally unstable medium – the words "tree" or "dog" for instance, undoubtedly conjure up different mental images for different people – and therefore, because literature is made up of words, literature possesses no fixed, single meaning. According to critic Paul de Man, deconstructionists insist on "the impossibility of making the actual expression coincides with what has to be expressed, of making the actual signs coincide with what is signified". As a result, deconstructionist critics tend to emphasize not what is being said but how language is used in a text. The methods of this approach tend to resemble those of formalist but whereas formalists' primary goal is to locate unity within a text, "how the diverse elements of a text cohere into meaning", deconstructionists try to show how the text "deconstructs", "how it can be broken down into mutually irreconcilable positions. Other goals of deconstructionists include: (a) challenging the notion of author's "ownership" of texts they create (and their ability to control the meaning of their texts) and (2) focusing on how the language is used to achieve power, as when they try to understand how a same interpretations of a literary work come be regarded as "truth".



MISSION 2

PERFORMANCE TASK

Instructions: Choose one of the literary approaches discussed above. In one paragraph, critique the poem **Change** by Angela Manalang – Gloria.

References:

- Baronda, A. J. C. (2016). 21st Century Literature from the Philippines and the World. JFS Publishing Services.
- <https://thefoourthwallreviewblog-wordpress-com.cdn>
- Erlinda Kintanar-Alburo (<https://ncca.gov.ph>)
- Neni Sta. Romana-Cruz's Philippine Proverbs book cited at The Visual Traveller (<https://thevisualtraveller.net>)
- Cebuano Riddles (<https://bisdakwords.com>)



21st Century Literature from the Regions

Week 5 Assessment

Name: _____ Section: _____ Score: _____

Instructions: Match the terms found in column **A** to its definition in column **B**. Write the letter of your answer in the space before the number.

- 1. Authorial Theory
- 2. Cultural Approach
- 3. Deconstructionist Criticism
- 4. Formalist Approach
- 5. Gender Approach
- 6. Historical Approach
- 7. Impressionistic Approach
- 8. Literary Tradition Theory
- 9. Mimetic Theory
- 10. Moral or Humanistic Theory
- 11. Mythological Approach
- 12. Psychological Approach
- 13. Reader Response Criticism
- 14. Sociological Approach
- 15. Textual Analysis Theory

- a. Stories are transactions between the physical text and the mind of the reader – therefore the reader himself gives meaning to the text.
- b. Sexual identity influences the reader of a text and examines how the images of men and women in imaginative literature reflect or reject social forces.
- c. Literature is an imitation or reflection of the real world.
- d. A literary work is an expression or an extension of the writer.
- e. Literary elements, literary devices and styles are the important areas to consider in studying a given text.
- f. Literature reflects the ways, traditions and cultures of a certain group.
- g. Literature possesses no fixed single meaning and that actual expressions do not coincide with what is to be expressed.
- h. Literature is man’s expression of a given situation reduced on economics.
- i. Literary works are expression of an author’s personality, inner drives and neurosis.
- j. Stories are reflection of the times and happenings at which a certain literary work is written.
- k. Man is a rational being endowed with intellect and free will.
- l. The understanding and meaning of a literary piece depends mainly on the elements used in creating it.
- m. Text communicated to the readers in a way that it elucidates reaction as a reaction to the text.
- n. An approach in literary criticism that centers on the universal pattern present in most literary works. These patterns and symbols evoke universal response from the readers.
- o. A literary work is critiqued in relation to other literary works created and/or existed in the same period.

Short Response Test. Answer the question in 3 sentences.

What is the importance of using theories and approaches in reading and understanding a literary work?