Social Interpretation of Literature: Background sand critical Trajectories.

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Abstract:

Ancient literary models expressed the interaction of art with its surroundings in terms of social, political, historical...facts. This distinct relationship, in all its contradictions,enhanced the status of art, especiallyin its poetic literary genre, becoming the interest of critical thought since its emergence into dreamy idealism duringthe Greek era.

However, contextual studies, based on systematic scientific foundations, did not appear until the nineteenth century, influenced by the latest research and theories in the field of science and knowledge, where they benefited from sociology, psychology, history, natural science, etc.

This research aims to identify the most important origins, references, paths, and critical stations that the social interpretation of literary phenomena went through, from its inception to its effective communication and dialogue with some contemporary critical trendssuch as formalism, structuralism, semiology, and text science, using the procedures of extrapolation, description and analysis.

Keywords: sociology, Marxism, reflection, commitment, generative structuralism,sociocritical.

Introduction

"Sociological interpretation" of literature refers to critical practices that seek to approach the creative text basedon the social effects that surrounded the birth of thepoetic or prose text and embracedits composition; which also means the focus on allthe interrelationships between the literary work and the social and historical context, without paying explicit attention to the aesthetic and artistic characteristics. The sociological vision of creativity, especially at its early beginning with the socialist Marxist interpretation, did not prioritize the necessity of revealing the aesthetic elements inherent in creativity. It is no more than a research for the circumstances or the conditions that contributed to the shaping and emergence of the work, and the extent to which it affected the social environment; that is to say, the study of the controversial relationship between the infrastructure (the economy, the geographical situation, the class conflict, etc.) and

the ideological superstructure (the political, cultural, artistic, philosophical,religious, etc. systems).

However, this situation did not last long because many philosophers and critics made significant adjustments to the Marxist vision of creativity in order to overcome the lapses through the establishment of communication and dialogue with some contemporary critical approaches and trends, which gave rise to formative structuralism and sociocritical approach that benefited the analysis and interpretation of texts.

This research therefore seeks to establish the most prominent philosophical and intellectual backgrounds that contributed to the emergence of social interpretation of literature, having a clear impact on the multiplicity of its issues, the widening of its practices and the most important developments.

The research questions that arise are therefore the following:What are the most important philosophical origins and references that influenced the emergence of the social interpretation of literature and the development of its concepts and issues?What are the most prominent transformations and developments that the social interpretation of literature has known since its interaction with contemporary critical trends?

To address this issue, the research covered the following points:

– Philosophical references to the social interpretation of literature;

– The concept of ideology in Marxist analysis;

– The issues of reflection and commitment in Marxist criticism;

– The most important developments and transformations of the social interpretation of literature undergone by Georg Lukács(in his realistic studies of the novel), Lucien Goldmann and Louis Althusser (in their combination of Marxism and structuralism), Mikhail Bakhtin (the installation between Marxism and formalism)and Pierre (in what he called the "Sociocritical approach").

PHILOSOPHICALANTECEDENTSFOR THESOCIALINTERPRETATIONOFLITERATURE

Many researchers and critics believe that different critical trends and schools are based on intellectual and philosophical antecedents, considering that there no critical doctrine or critical school founded on a vacuum or on autonomy. In this regard, Abdelmalek Murtadh states the following: "Most of critical doctrines originally arise on philosophical antecedents. However, we can hardly open to a single critical doctrine based on its own origin and stems from the core of its literary subjectivity" (Mourtadh, 2005, p. 79).

Philosophers have been responsible for literature, criticism and their theorizationsince ancient

times, starting from Socrates (d. 400 BC), Plato (d. 347 BC), Aristotle (d. 322 BC), Marx (d. 1883 BC), Sartre (d. 1980 AD), up to Jacques Derrida (d. 2004 AD) who tried to restore consideration to the written word, and undermine the bad opinion of Socrates and his disciple Plato for writing. Therefore:"If writing is literature, and if philosophy arose from this unappreciated position before, at least, the advent of Jacques Derrida, doesn't itmean that the relationship of philosophy with criticism is old?" (Mourtadh, 2005, p. 85).Therefore, it was necessary for the research, while tracing the critical path of the social approach, to stop at some important stations in Western philosophy which contributed to directing attention to the relationship between social, cultural, economic and political reality, and creative phenomena.

The research attempts to investigate the relationship between the critical trends in the West and their cultural context in all its representations (religious, philosophical, historical, etc.),to re-examine that Western theories are basically biased to that civilizational context in whose bosom they were born, and to explain how difficult to ground these theories in other environments that are culturally, intellectually, linguistically and historically different from their original homeland. This is what the members of the German Frankfurt School promoted when they stressed the close connection of thought "with the civilizational context and the historical circumstances that produced it" (Saad Al-Bazei:, 2007, p. 17).

Some critics believe that Western philosophy, since its inception, has been based on the simmering conflict between the duality of inside and outside.This constant fluctuation between the two binary represented "the axis of difference between a realistic thought that adopts sensory experience as the basis of human knowledge and an ideal thought that lays the foundations of knowledge within the human mind" (Hammouda, 1998, p. 97).This conflict has had an impact on the critical discourse where "critics unanimously agree that the critical discourse, from Aristotle's simulation theory to what it is today, has beena struggle between this duality" (Bara, 2005, p. 22); what prompted aestheticians to divide the philosophical trends that influenced literature and criticism into two major trends: idealism and realism; under each of them falls a group of literary and critical doctrines that have been influenced by one of these two tendencies from near or far.

Philosophy has lived through long times of abstract thinking and dreamy idealism that considers material objects and tangible realities as thoughts realized through contemplative perceptions.

Plato, for example, interpreted beauty metaphysically when he saw that it is in accordance with "the reflection of eternal beauty in things and their luck variation in beauty is the extent of this reflection in them, and the significance of beauty in things is the ideal of eternal beauty."(Hilal, 1997, p. 280)What made him believe that "the critic and the poet do not emanate from the mind, but rather from divine inspiration" (Hilal, 1997, p. 28).

Idealistic philosophy kept, in most cases, not "paying attention to reality, but rather doubting it

and trying to override it to the holiness of the idea."(Mounssi, 2020, p. 62).

This idealistic thinking continued to dominate the medieval era in which the Church ruled, and "confiscated everything related to scientific thinking, making myths and legends the basis of thinking, and the source to be followed in interpreting facts."(Bara, 2005, p. 49).

This theological and mythological interpretation of nature has stirred away from reality, flying in the clouds of abstract contemplation and the delusions of idealistic thought located in the abyss of metaphysics. However, since the emergence of the modern scientific renaissance, starting from the seventeenth century by many scientists and philosophers such as Francis Bacon (d. 1626 AD), Galileo Galileo (d. 1704 AD), René Descartes (d. 1650 AD), Spinoza (d. 1677 AD), and Gunlock (d. 1704 AD), and David Hume (d. 1776 AD), a kind of epistemological estrangement was created with what was in circulation in the Middle Ages; this is because the scientific renaissance relied on recent discoveries that were taken from observation and experiment as means of knowledge and research, and believed that "wisdom is the daughter of experience."(Toumi, 2011, p. 10).

This has been accompanied by radical reforms of the religious system introduced by Protestant priests through a mental reinterpretation of the Bible in a rational way that is in line with the spirit of the times and its innovations, "and is not based on the authority of the Church."(mustafa, 2007, p. 68) All of this contributed to "the individual's separation from adherence to what he does not tolerate,or believe in the interior of himself" (Toumi, 2011, p. 10), or what his mind rejects; this was a reason for his aversion to metaphysics and occultism, in addition to the diminishing of his religious feeling which began to grow at a terrible pace, as a result of his belief in the ability of his mind and the certainty of experimental science.

This ultimately led him to establish material as a new substitute deity (for God)in theological thought, which led him to atheism and nihilism, and to the imprisonment of"wandering and loss, in which man is stripped of his humanity, becoming just an animal gasping behindnever-ending lusts." (Bara, 2005, p. 21).

Since the vanguards of the modern renaissance, attention has begun to be paid to tangible facts and material objects by examining them, studying their relationship with other things, and the extent to which they affect man and his art. The French philosopher and writer Diderot (d. 1774 AD) is among the first to deal with the relationship of art to reality when he noted that creative work "derives from reality, and derives from reality its general elements of existence" (Hilal, 1997, p. 282);What has made an effective contribution to the descent of philosophy, art, and critical thought as well, from "the praises of idealism to the ground of reality."(Hilal, 1997, p. 62).

The trend of critical studies explaining the relationship of literary text to reality was influenced by the postural philosophy of Saint Simon (d. 1825 AD, his disciple the sociologist August

Count (d. 1857 AD), John Stewart Mill (d. 1873 AD), etc. They believed that "human thought is only aware of perceived phenomenaand of all relationships and laws between them, and that the ideal of certainty is achieved in empirical science. It is therefore necessary to abandon all searches for causes and ends."(Karam, 1986, p. 317).

This vision has caught many German and Russian philosophers and critics, such as "Klesing, Winckelmann, Belinsky, and Chernevsky, and has begun to deny idealism by replacing reality with the example" (Mounssi, 2020, p. 64); so that art has become for them a reflection of reality and life, and an outpouring of its gifts.

These philosophies of realism/positivism, revolting against idealistic philosophy, were an important precursor to Marxist philosophy in the last decades of the nineteenth century, with which man's consciousness in general, and his art in particular were born to hismaterial and social reality.

It would be helpful to talk about the contributions of Marxist philosophy to consolidating the social vision of literature. We are trying to track the critical course of the social approach in literature to stop first at the important attempts made by some critics and sociologists about the sociology of literature which formed a solid ground on which the Marxists later built the edifice of social interpretation of creative phenomena.

The Italian thinker Vico (d. 1774 AD) was among the earliest attempts to interpret the relationship between literature and society; this was brought to him through his book "The Principles of New Science", in which he sought to link "forms of literary expression with the nature of social reality" (Afif, 2009, p. 222). This attempt was followed by what the French writer Germaine de Stael (d. 1817 AD) pointed out about the great importance of the relationship between literature, society, politics, etc.through her book "Literature in its Relationships with Social Institutions (1800)", in which she emphasized that we cannot "understand the literary work and appreciate it in a real way, in isolation from the knowledge of the social conditions that led to its creativity and emergence." (Khalil, 2007, p. 64).

This vision is supported by what she called a cascading reading (Diachronic) of literature. She noticed that literary discourse expels and changes according to the change in social and political conditions;she gave an example used in French literature in which was hated"the tile literature on satire and bitterness because the horizon of history was observed; but after the revolution of 1789 AD, everything changed: the literature of fraternity became possible and necessary, and it was Rousseau who liberated the system by preaching a new world." (writers, 1997, p. 142).

She also studied the influence of religion, customs, traditions, and laws in literature, usingsome of "Montesquieu's social theses, and some of the opinions of his German contemporary Herder" (Afif, 2009, p. 225). Chateau Brian (d. 1848 AD) also published his book "The Genius of Christianity (1802 AD)", whichwas along with the aforementioned Germaine de Stael book, was

the beginning of "a line of scholars and critics whoset their sights on society when engaged in criticism."(Afif, 2009, p. 225).

Then came Hippolyte Taine (d. 1893 AD) who supported himself in order to emphasize the sociology of literature, benefiting from the progress made by social theory up to that period. "He studied the phenomenon of art as a social process, and claimed that art is a direct product of social forces." (Ragheb, 2003, p. 323)This was through his famous trilogy (Environment, Gender, Era) based on a positivist status, which had a profound impact on the consolidation of the sociological vision of literature, especially through the environmental factor (place) by which "Teen" means "a set of regional (geographical) characteristics and features in which a writer lives, leaving its impact on him" (Huwaidi, 2005, p. 120). There is also the factor of the era (time), by which he meant "the reality of the political currents that prevail in a society in a certain period of time and the economic conditions accompanying them, in addition to the social relations and cultural and religious factors under which the writer lives and creates his literature."(Huwaidi, 2005, p. 121)From this point of view, Literature is subject to certain laws, just as it is like nature. It does not know room for individual laws, but rather the general laws under which it is created andwhich influence and guide it.

At this very time, the contemporary "Hippolyte Taine" of the German philosopher and economist Karl Marx (d. 1883 CE), was working alongside with his companion Friedrich Engels (d. 1895 CE) to provide a new vision about the relationship of human consciousness with what surrounds him; and that's through a purely controversial historical materialistic standpoint.

In its mature phase, Marxism formed an epistemological break with idealistic tendencies in classic German philosophy (Emmanuel Kant, Frederick Hegel, etc.), influenced by positivist philosophy that paved the way for approaching and hugging reality, whereas Kant viewed the artwork as "independent of historical and social conditions. (Chaalan, 2008, p. 09)Hegel, in his turn, looked at beauty as the perceivedpretence of the idea and the visual manifestation of theAbsolute.(Chaalan, 2008, p. 12), Marxism saw that art in general and literature in particular "is the result of various factors that stand at the forefront of the economic (materialist) factor that has a clear impact in shaping the writer's vision and attitude towards life and Society" (Huwaidi, 2005, p. 160),it is not people's consciousness that determines their existence, but rather their social existence that determines their consciousness. (Salden, 1998, p. 49)That is to say, all intellectual/ideological patterns stem from actual human existence, and are not the manifestation of humanity's individuality and subjectivity, or its (absolute) super humanity. Thus, Marxism has headed to rely on the vision of realistic / materialist philosophy for creativity, art, and life in general, ignoringexemplary philosophies that were a soaring contemplation. This made Marx emphasize that this latter philosophy continued to "interpret the world in different ways, but it is important to change it."(Chaalan, 2008, p. 28), He worked to overturn the Hegelian controversy, making it walk on its feet after long walking on its head. Marxism has

proposed itself as an alternative to "the transcendental human philosophy, which does not seek to understand the essence of man, as much as it aims to realize the social laws in which the historical man moves." (Chaalan, 2008, p. 28).

THECONCEPT OFIDEOLOGYIN MARXISTANALYSIS

It may be worth providing a brief overview of the concept of ideology in Marxist analysis and the fundamental issues on which it is based, in order to understand the backgrounds associated with the social vision of literature in its ideological Marxist dress:

1) -Social life, from the perspective of Marxists, is a material basis that they called "Infrastructure", and which includes "production forces and production relationships associated with economic construction. During the production process, individuals enter into specific and necessary relationships that correspond to a stage in the development of material production forces."(Hamed, 2008, p. 76), Infrastructure thus refers to material life (economy, geographical situation, etc.) that exists outside human consciousness, and that is detached from it. From this emerges another structurethat is called "Superstructure" under which Marx lists all "cultural works" (law, ethics, aesthetics, language, and philosophical and scientific knowledge), all social and political doctrines and attitudes, and all intellectual products and psychological conditions and actions that distinguish class consciousness or individual consciousness." (Abdelaali, 2006, p. 41)Marxists consider the superstructure, with all its political, cultural and ideological systems, to be subordinate to the economic system (infrastructure) and as a reflection of it. Political authorities, for example, represent "the interests of the ruling class that owns the means of production." (Hamed, 2008, p. 76),It confirmsthe rule established in Marxist philosophy, which considers that "the production of ideas, representations, and awareness is, above all, directly or indirectly, relevant to the activity and material exchange of human beings." (Abdelaali, 2006, p. 30).

2) - The "class conflict" characterizes economic and social relations, and is a constant historical inevitability in every society and in every age because "contradiction enters the fabric of society, and matter is the source of conflict." (Nousrat, 2007, p. 83)This conflict results from the control of one of the classes (feudalism, bourgeoisie, capitalism, etc.) over the means of production and the attempt to exploit the other classes to achieve extreme wealth by retaining surplus value of work. However, the exploited classes only get what fills their sustenance and establishes their backbone, which leads to conflict and contradiction between these classes. This contradiction, according to Marxism, does not disappear except at the moment when "the labor class (the proletariat) owns the means of production,"(Nousrat, 2007, p. 85)and confiscates the property from the capitalists, and "makes wealth and facilities a common property among all, so that each takes on the full value of his work." (Mohammed, 1997, p. 24)History of Marxists is the history

of class conflict.

3)- The higher superstructures of political, cultural, religious and ideological systems are basic structures "created by the classes through their conflicts, especially the class in charge of the means of production" (Mourtadh, 2005, p. 104), becoming the dominant format of ideas in some period as a result of this struggle.

Since literature falls within the superstructure that consists of religion, politics, art and culture in general, Marxists, especially the ultra-Orthodox ones, refuse to let us look at literature in isolation from the acidified infrastructure of the means of production, economic and social relations, and class conflict. What is required of the student of literature, from this point of view, is to look for "its contentious relationships with the infrastructure of society" (Mourtadh, 2005, p. 106), and the extent of the writer's ability to express that raging conflict between the social classes on the one hand, and the extent to which he succeeded in conveying the visions and aspirations of the class to which he belongs on the other hand.

Reflectionandcommitmentin Marxistcriticism

Among the main critical issues highlighted by Marxism in its talk about creativity, especially in its advanced ideological version, were about reflection and commitment:

1/ Reflection: The idea of reflection is an important pole in Marxist epistemology. Those who believe in it see that "the external world is reflected on the brain as images are reflected in mirrors, or as objects are reflected on a sensitive tape, so the images of the external world are imprinted on the brain and that image is identical to that world." (Nousrat, 2007, p. 81)Thus, the writer translates these images in his creativity, and appears as a manifestation of the environmental, social and political situation in the creator's society. Consciousness, then, is the result of that contentious relationship between the creative self and the outside world in which he lives.

Marxists have insisted that the writer is the son of his society, and that the literary phenomenon is "a reflection of reality, whether the writer wants it or not."(Khalil, : Modern Literary Criticism from Simulation to Deconstruction, p. 68)Literature, in their belief, is not a satanic plant, but rather a close connection to social, political, economic and cultural reality in which it appeared. It is "a reflection of the social sense in all its dimensions and its intellectual and political backgrounds." (Hussein, 1982, p. 109).

Reflection advocates were therefore interested in analyzing "the relationship between literature and society in the light of social and historical terms rather than the personal terms that were previouslywidespread," (Fadh, 1982, p. 103)as an idea of inspiration from Plato to the Romantics, or that literature is an expression of repressed desires or dreams as in the Freudians. This is why these idealistic/subjective concepts break out in front of this realistic vision of literary

discourse. Criticismfavored this idea, and tried to explore the factual, social, political and cultural elements of literary texts. It also attempted to clarify "the link between the literary effect and the society that produced it" (Ali, 1989, p. 179), considering literature as an expression of the reality of the writer and his era in which he lives.

2/ Commitment: This term, which is very common in socialist Marxist critical circles, means the need of "writers and artists to commit themselves to the battles of their peoples, to the issues of their time, and to the destiny of all humanity,"(Mandour, 1997, p. 189)and that the writer should not sing his own pain and joys, disregarding them, or distracting from (El-Ashmawy, 1997, p. 200) participating in thought, feeling and art in the issues of his national and humanitarian nations.According to this vision, the writer becomes accountable to people and merely acommitted fighter in the Communist Party, whose job is to "spread revolutionary awareness among the masses…and the unconditional victory of the revolutionary movement led by the proletariat" (Chaalan, 2008, p. 15),so what he creates or produces becomes an expression of the pain, hopes and aspirations of the class to which he belongs. Besides that, the value of his creativity is measured by the extent of his ability to adhere to the issues that were set for him in advance.

Develepments Inthe Socialinterpretationofliterature

Many researchers believe that the sociological view of literature was not crystallized only through the jurisprudence of many philosophers and critics, who relied on the Marxist vision of creativity, and made important adjustments to it, contributing to its popularity and profound impact on human thought.

The Hungarian George Lukács (d. 1971 AD) is among the critics and philosophers who made an important development on the realistic view of literary discourse. The basis on which he based his critical works was "the creator's ability to fully represent reality, revealing his vision of the world and having a fertile attitude towards life, without being at the expense of pure aesthetic dimensions" (Chaalan, 2008, p. 39), bypassingthe blatant ideological interpretations provided by Marxism for creativity, and at the same time developing some critical issues, such as: reflection, which no longer means automated reflection of realityand the capturing of flat images in it, as Marxism promoted. The literary work may not reflect "reality by drawing its sensory manifestations, but rather conveys a complex living human experience; that is to say, it conveys an artistic vision of the world" (Chaalan, 2008, p. 41). Among his books: "Spirit and Forms" (1910), "History and Class Consciousness" (1923) , "German Literature in the Age of Imperialism" (1946) , "Goethe and His Age" (1947), "Hegel in his Youth", and "The Historical Novel" (1955).

Marxism, in a late period of its history, entered into an effective dialogue with some of its contemporary critical trends that emerged thereafter. All ended up in a kind of conciliation,

which some people accepted and others denied. The Hungarian Lucien Goldmann (d. 1970 AD) deliberately combined Marxism and structuralism in what he called "formative structuralism" or "generative structuralism", through which he tried to research the relationship between the experimental awareness of a particular social group, and the construction of the literary form(Fadhl, p. 152)in many of his writings, like "The Hidden God"(1955), "The Sociology of the Novel" (1964), etc.This is the same thing that the Algerian-born French philosopher Louis Alustair (d. 1990 AD) did when he married structuralism and Marxism, and tried to rid the latter of its "general ideological character, subjecting it to scientific rigor" (Chaalan, 2008, p. 24)that characterized structuralist philosophy at the height of its prosperity around the mid-twentieth, through his books "For Marx" (1965) and "Reading Capital" (1968).

The Russian Mikhail Bakhtin (1975 AD) combined formalism and Marxismin his book "Marxism and Philosophy of Language" (1930 AD), in which he studied ideological elements that are born in the womb of texts, and asserted that consciousness "does not arise and becomes a reality that has its own independent entity, except in the material embodiment of the signs."(Salden, 1998, p. 38)Thereafter, it becomesdifficult for the student to "understand literary work by neglecting the entity and existence of literature, and yet it is not possible to understand this entity that is taken entirely with its elements, by neglecting the entity of ideological life." (Todorov, 1996, p. 78).

The great developments that have taken place in the mechanisms and curriculum of literary criticism since the seventies of the last century have resulted in the emergence of a new critical stream in the sociology of literature, commonly called "the socio-critical approach", "the sociology of literary text" or "social criticism of texts".This trend represents "the last episode in the sociology of literature that benefited from the development of modern critical, structural, semiological and textual approaches, in order to find the appropriate medium through which fertile and serious scientific study of the relationship between literature and society can be found." (Chaalan, 2008, p. 103)Many critics considered this trend as "an important development of the sociological approach on the one hand, and liberation of textual approaches from the authority of relationship and structure on the other hand."

The most prominent pillar of this trend is the Czech criticPierre (1946 AD-?) through his writing "Manuel de Sociocritique"(The handbook of Sociocriticism), published in 1985 AD, in which he emphasized that this new science is concerned with "the question of knowing how social issues and collective interests are embodied in the semantic, structural, and narrative levels of the text." (ZIMA, 1985, p. 10).

Conclusion

The social interpretation of literature is one of the contextual approaches that contributed to exposing the distinct relationship between art and reality. This study sought to reveal the origins and references on which the social curriculum established its existence, and highlighted the developments it experienced, especially since its contact and interaction with some contemporary critical approaches. Consequently, the main findings can be summarized in the following points:

- Denis Diderot is one of the first philosophers to address the relationship of art to reality. He pointed out that the source of creativity is the external circumstances and elements that surround it, after it was long thought that the source of creativity was inspiration or the gods of art.

- Critical studies explaining the relationship of the text to reality were influenced by positivism, which was based on the glorification of c, perceived materialistic realistic phenomena, and believed that certainty can only be achieved through experience.

- Marxist philosophy contributed significantly to the construction of the social interpretation of creative phenomena in modern literary criticism, stressing that art / superstructure is the result and outcome of a set of economic, social and historical conditions / infrastructure and class conflict. Accordingly, the critic cannot analyze and interpret texts and discourses in isolation from their contentious links with society's infrastructure.

- Marxism emphasized that literature is a reflection and a voice of reality. Therefore, Marxist critics were interested in revealing the close link between literature and society.

- Marxists called for the need of artists and writers to adhere their class's issues, so that they sincerely express all its hopes and pains. This leads to the detachment of the writer or the artist in general from his personality, becoming a mere Communist Party fighter.

- George Lukács made an important change in the sociological view of literature through going beyond the classic vision of reflection established by Marxism, and calling for an artistic view of reality that reveals the creator's vision of the world.

- Some contemporary Marxist philosophers and critics sought to rid the social interpretation of literature of its dogmatic ideological character, andgive it a scientific character through the combination of Marxism and structuralism, as did Lucien Goldmann and Louis Althusser, or the one of Marxism and formalism, as presented by Mikhail Bakhtin.

- The latest developments in the sociological approach were carried out by Pierre Zima in what he called the "sociocritical approach", in which he worked to create a synthesis between the sociology of literature and the mechanisms of contemporary critical approaches (structuralism, semiology and text science). The relationship between literature and society can be analyzed to reveal social, historical and political issues and how they are embodied in the structure of the text.

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