

First Semester Exam's Model Answer in Literary Criticism

Activity 1: Are the following statements True or False? (Correct the false ones) 10pts

- 1/ Spivak believes that the subaltern can always speak for themselves... **False** CAN NEVER SPEAK FOR THEMSELVES
- 2/ Fanon emphasizes the importance of developing a national culture that imitates European values... **False** Does not imitate it
- 3/ Abrams classifies literary theories into three primary categories... **False**FOUR
- 4/ Roman and Neoclassical critics believed that art should both "instruct and please" its audience... **True**...
- 5/ Postcolonialism impinges upon questions of nationalism **False** it deals with such themes
- 6/ Tally is a French scholar who first coined the term geocriticism in the 19th century... **False** He is American who translated Westphal's concept in the 21st c
- 7/ Renaissance literary criticism was not a revival of classical ideas but a break from them... **False**... IT WAS A REVIVAL NOT A BREAK.....
- 8/ Renaissance critics and authors increasingly wrote in their native vernacular... **True**
- 9/ In the Objective theory, the work is viewed as a self-contained, autonomous object, independent of the external world..... **True**
- 10/ A full geocritical analysis should consider descriptions related to smell, sound, touch, and taste to capture the lived experience of a place..... **True**

Activity 2: Define the following concepts (use the back of the paper) 10pts

Referentiality: Westphal insists on literature's referential function, suggesting that fictional representations of place interact in a complex, dialectical way with real-world referents.

Othering: The process of othering is fundamental to postcolonial theory, as it describes how a dominant group, typically the colonizer, defines and represents marginalized groups as fundamentally different and inferior. This practice establishes a binary division of "us" versus "them," with "us" being the civilized, normal, and superior group, and "them" being the alien, primitive, or deviant "Other".

Spatial Turn: Geocriticism emerged as part of a broader "spatial turn" in the humanities and social sciences during the late 20th and early 21st centuries, a shift that emphasized the importance of space, place, and mapping in understanding culture and society.

The white gaze: a concept coined by Fanon. He analyzes how the "white gaze" fixes blackness as an inferior and alien identity, reducing the subjectivity of both the white gazer and the black person being gazed upon.

Neoclassicism: Extending Renaissance classicism, this period prioritized reason, order, and classical models. Literature was seen as an art governed by rules and standards. The literary

"canon" was largely based on ancient works. Neoclassicism valued clarity, restraint, and universal human truths over individual expression. The function of art was to instruct and entertain, though critics also focused on analyzing a work's style, form, and genre.

Expressive Theory: one of Abrams' four-part model for analyzing literature. In this orientation, the artist becomes central, and art is understood as the expression of the artist's inner emotions, thoughts, and imagination.

Neocolonialism: Unlike traditional colonialism, which relied on direct military and political rule, neocolonialism operates through economic, financial, and cultural power to maintain a relationship of dependence. The term was popularized by Kwame Nkrumah, the first president of Ghana, in his 1965 book *Neo-Colonialism: The Last Stage of Imperialism*.

Orientalism: The concept of Orientalism, popularized by Edward Said's influential 1978 book of the same name, describes a patronizing and distorted Western tradition of viewing and depicting the "Orient," which broadly encompasses the Middle East, Asia, and North Africa. Said argued that this European creation was not a neutral, academic study but a cultural and political discourse used to justify and perpetuate colonial domination.

Hybridity: For Bhabha, hybridity is not a simple blending of cultures but a dynamic and productive process that subverts colonial power structures. Instead of colonized subjects passively accepting the colonizer's culture, hybridity highlights how they actively appropriate, transform, and negotiate new meanings.

Mimicry: Also theorized by Bhabha, mimicry refers to the colonized subject's imitation of the colonizer. This performance is often an ambivalent process; it can be a tool of assimilation but also an ironic, subversive one that reveals the flaws of the colonial system. It is not simple flattery but an ambivalent process that reveals a double-edged dynamic: both a survival strategy and a subtle, unsettling form of resistance.