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## LITERATURE AND BELIEF : AN IMPRESSION IN THE READERS'S CONTEXT

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**Abstract:**-The reaction against the New critical approach regarding the nature of literature became pronounced since the 1960's what is explicit in the reaction offered by recent critical approaches i.e. structuralism of post-structuralism is the instance on the very social and constitutive nature of the literary activity because of the belief in language as a social construct. In all cases, a text happens to be related to the other texts produced by the same author and to the entire culture behind him. These is the notion of INTERTEXTUALITY which assumes that all texts in a language and necessarily refer back to a repertoire of sings in that language and could be grasped only with reference to the sings in the system, similarly, a text make sense only when it is read in relation to its context.

**Keywords:**Literature , structuralism , Intertextuality .

### INTRODUCTION:

One aspect of the relation between imaginative literature and literal truth, continues to trouble the critic . what is to be our attitude to wards a poet whose beliefs differ radically from ours, who is working in a tradition which for us is invalid and meaningless? Can we fully appreciate 'paradise Lost ' if we feel that is was in fact not justified the ways of God to men ? Or, to put the problem in a more typically modern from , can we appreciate the poems of Ezra pound if he was a fascist? what ae we to do with the fantastic mystical systems of Yeats ? At what point, in shoot, dose our disagreement with a writer's ideas interfere with our appreciation of his work as imaginative literature? Dose what a poet believes matter? If literary value coincident merely in the patterning of ideas or images or both, such questions could be easily dismissed. We could say at once that content is irrelevant and that matters is the way which that content is arranged. And in a sense these would be true, for literary quality emerges from the way in which a work is ordered , not from any paraphrasable content, But , such an ordering serves a purpose: it does not exist for its own sake, though is is often possible to appreciate if for its own sake. Literature is that ordering of the expression which expands the meaning to the point where it produced cumulatively the maximum amount into man 's fat But few works of literature are ostensibly written to serve such a purely purpose . Many works of literature are ostensibly written to serve such a purpose. Many great writers, in fact , would refuse to recognized such purpose as valid. And in any case all works of literature bear the mark of their author 's belief and of the tradition in which he wrote offer the proper significance of an image or an incident can only be appreciated with reference to those beliefs. Must we believe in marriage as an institution before we can accept the marriage of the hero and heroine at the end of a Shakespearean comedy or a Victorian novel as a satisfactory resolution of the plot? in the full expansion can often occur only with reference to the content of beliefs within which the writer operated, what happens when that context is shattered and the reader approaches the work without its assistance ?

There are several point involves .In so far the images , references, allusions, symbols employed by a writer derive their significance , either wholly or in part , from a particular context of beliefs and attitudes, knowledge of that context becomes as important for the reader as knowledge of the language in which the work it is unless we have some knowledge of the cultural framework with reference to which the words have their full meaning . But this does not mean, that we must agree with the beliefs shred by who operated within the framework, any more than we understand the word 'civil' in its modern sense of 'polite' we have to agree with its etymological implication that politeness is a necessary characteristic of citizens. we must know what gives meaning to expression without necessarily agreeing with the beliefs which originally gave them that meaning . This is an aspect of all language and present no very great problem. In works of imaginative literature and especially in poetry, where meaning are made wider implications. we must know the frames of reference are historical, and can be learnt bu study. A

poet used language with reference to what men believe, what men know, and how men feel . Beliefs and knowledge change, and though the basic pattern in human emotion seems to have remained fairly stable throughout recorded history . there are minor variations even there.

It is therefore not a simple matter to see the work of literature in itself as it really is . we have to learn our poet ;s language , through developing awareness of and sensitivity to the kinds of richness of implication which he utilizes. It is not enough to sat , particularly in dealing with a work of the past , the at the reader must take the work as he finds it and they by looking at it simply as a self- existence poem or play or piece of fiction he can adequately appreciate it. These would be as logical as to say that a reader ignorant of Greek could take an ode of Pindar as he finds it and appreciate it as collection of meaningless marks on paper. One need not share a write 's a beliefs, therefore , but sometime it is necessary to be aware of them ,It is not necessary to be aware of them when the reader unconsciously shares them. when Burns compares his love to red rose we do not require any about Burn's attitude to realness and to roses, for in the experience of most men the two words stand for beauty and freshness in nature , this illustrates how the purely semantic aspect of words shades imperceptibility into the meanings they acquire from particular beliefs. The same situation arises in unit of plot. Marriage of hero and heroines as a symbol of the resolution of the action can be accepted , even by readers who do not believe that the marriage provides a stable and satisfactory relationship. if in terms of the working out of the plot such a solution becomes a symbol of such a relationship. With that information , it the work were well constructed , we should be i a position to appreciate the resolution of the plot whatever our personal beliefs about the relation between the sex but what are do you when the very fabric of the work is not really as complicated as it may seem, All great works of literature contain than their ostensible subject such as, starting from a particular set beliefs , a story such as the biblical story of the temptation of Adam and Even or a journey through the underworld. The true, in presenting his material , keeps reaching out at point to touch aspect of the human situation which are recognized whatever or beliefs may be. By turns of phrase, imagery , the simultaneous use of the musical and the semantic aspect of words , the poet turns his story and creed of man 's mobility and his weaknesses , the sense of man's looking back or forward to a golden age can only be envisioned but never realized. The sense that man's life is governed by change and linked always with the movements of the day to nigh and back moods that alter but a sense that only a determination to do what can be done at the moment of decision can ever get man anywhere - all this and a thousand more such archetypical ideas are carried alive and passionately into the mind of the reader by Milton's 'Paradise Lost' . This is achieved , not in the discursive what represented by the description just given, but implicitly. cumulatively, insistently as the work flowers before the reader's eyes . we may feel that the debate in Heaven represents had metaphysics and the God id in fact responsible for Satan and his activities. But though this. But though this attitude be contrary to what milton intended us to believe, he dose not rest on his belief. for he has carried the meaning of his work infinitely, so that, if as a theological work 'Paradise Lost' is inadequate as a poem it is completely inadequate. As a poem ,its not the justification of the ways of God to human animal. Expanding his meaning, by means of images, similes and choice of vocabulary, illuminates immediately the paradox of man's ambition and human love. Linking the grandiose action at every point to image suggestive of man in his daily elemental activities in fields, cities and on the ocean developing as in his picture of ideal nature in the early scenes in Eden, all the implications of man's perennial desire for a better world with the continuous awareness of man's tendency to trip himself up and turn his virtues into snares - achieving all this in plot, as it were , by placing an image where it will sing most eloquently and by linking each unit to other so that the chorus of implication grows ever richer . Milton, by operating as a poet rather than as a theologian and moralist, inspire of himself probes deeper into man's fate than his formal scheme would allow, and in the magnificent close sums up in one climatic image all the has ever has been said about man's capacity to hope inspire of despair . about loneliness and companionship, the healing effects of time and the possibility a sense of purpose giving us. In fact , his final echoing statement about man's place in the world :

"Some natural tears they drooped, but wiped them soon;  
The world was all before them, where to choose  
Their place of rest, and providence their guide;  
They hand with wandering steps and slow;  
Through Eden took their solitary way".

That final couplet, read in the light of all the previous action, is Milton's last word on man/ If you read in its context, it reaches out for beyond any agreement or disagreement with his concept of God's justice or man's responsibilities for his fall. Milton's theological purpose and plot were ,in a sense , as much a part of his 'technique' as his language, and modern reader can regard them in that light.

However, it is only possible to concenter an author's beliefs as part of his language or his technique when he does in fact use them as such - when he is a poet and uses his material poetically. If he does not use his material poetically then the question of rightness or wrongness of his framework of beliefs will be very relevant for the value of the work will be as a contribution to ethical theory or religious thought or some similar category. Literature of any scope can never be independent of beliefs, for the devices the writer used in order to expand the implications of his statements until they achieve the significance That is one of the marks of successful art depend at every point on the relation between object, situation or incident and the place they hold in human attitudes and creeds. when attitudes and creeds changes, that relation will change and the reader will have to recapture that attitude artificially, if he wishes to appreciate the work fully, when literature is produced in

an age which, like the present, has no common background of belief with reference to which object, situations and incidents can be given literary meaning by the writer, a problem arises of which every artist is all too well aware. Poets for whose this problem particularly acute, are driven to try to create their own body of beliefs and present it like W. B. Yeats to their readers as guides to the understanding of their works. The more able and sensitive the poet, the more he will be driven to try to find some sort of solution to this problem by a private mystical system as in Yeats; by dependence on a personal reading list, as Eliot did in 'The Waste Land' by autobiographical devices whose significance cannot be fully known to the reader, as in some of the early poems of Auden or by other methods.

It would be an over-implicating to say that all good poets must today be obscure: certain kinds of poetry are less dependent on the poet's relation to a Community of belief and can therefore be produced effectively whatever the state of public attitudes. But the fullest use of the characteristically poetic Method demands the achievement of an expansion of meaning possible only when each unit of expression is set within a context of belief from which it derives continuous enrichment. Public becomes a matter of technique. And when it ceases to exist, writers have often to find new technical devices to compensate for the loss of a device no longer available. The reason for the great spate of technical experimentation and innovation in both poetry and prose in the last fifty years is precisely that the writer has been looking for ways of compensating by new technical devices for the loss of public Belief. Public belief is an aspect of language, and when it fails language, and it fails language loses a dimension.

It is often difficult to see new techniques for what they really are: imagining that they are intended for old techniques for old techniques, we may misread them and so consider confused or awkward what is really highly effective if approached in the proper way. Here experience with older literature will not necessarily help us – it may in fact lead us astray by conditioning us to expect a conventional technique when the writer has used a new one. We must learn to see the work for what it is, not for what we might have expected it to be. There is the further danger. Once we have learnt to appreciate the new technique of refusing any merit to the old. There is a kind of snobbery to be found among modern criticism. Not to appreciate Auden because we have been brought up on Keats is understandable if not laudable but to refuse all merit. To say Arnold's 'Dover Beach' because we have come to like Hopkins suggests simply a desire to be 'advanced'. There are all sorts of affectation threatening the integrity of criticism and the desire for modernity is not the last of them. We must learn to steer a middle path between a critical hardening. It comes from too long dwelling in one area of past literature and the enthusiasm for what is new and different for its own sake to which the desire to avoid the form-fault sometimes leads.

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